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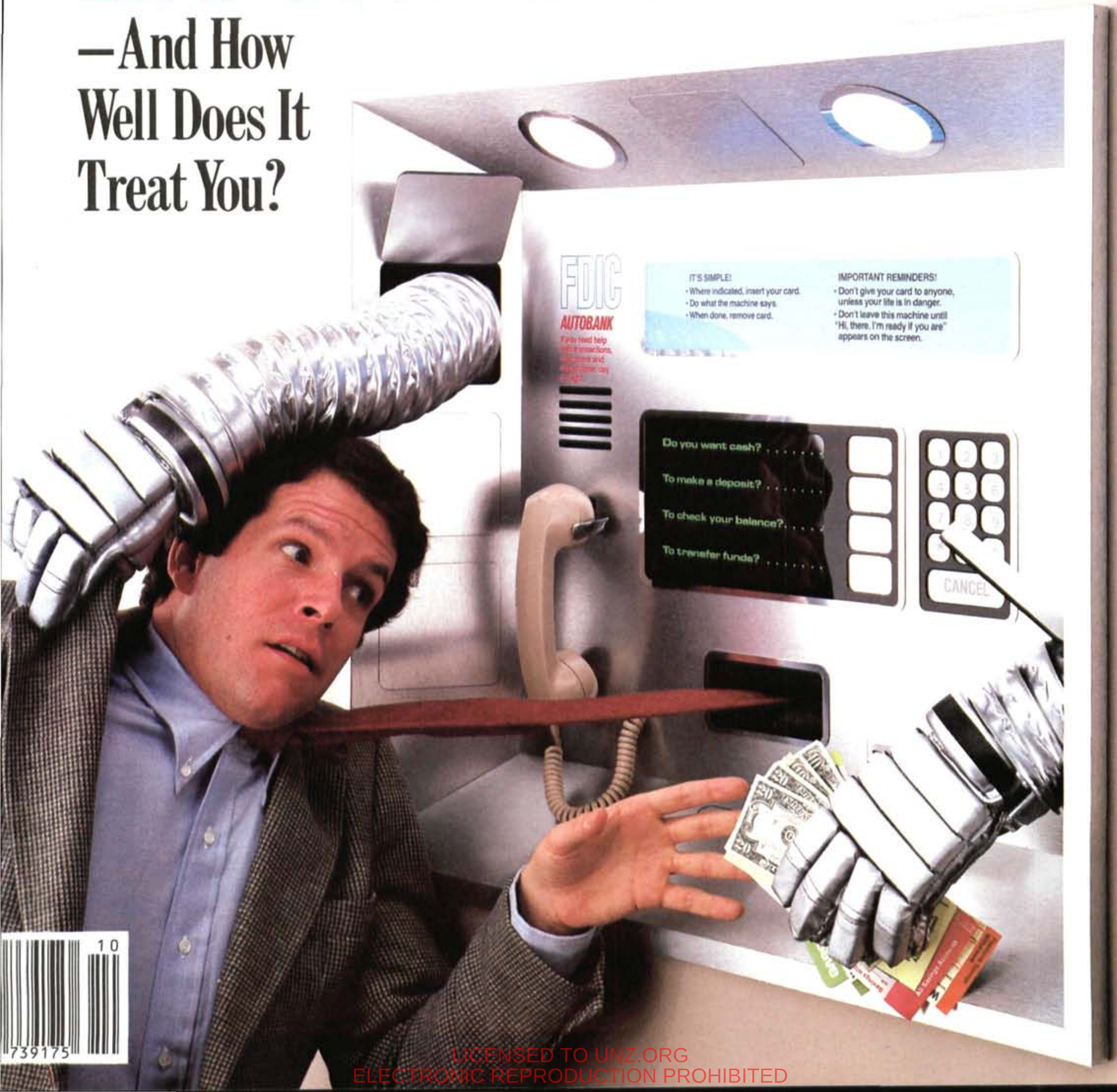
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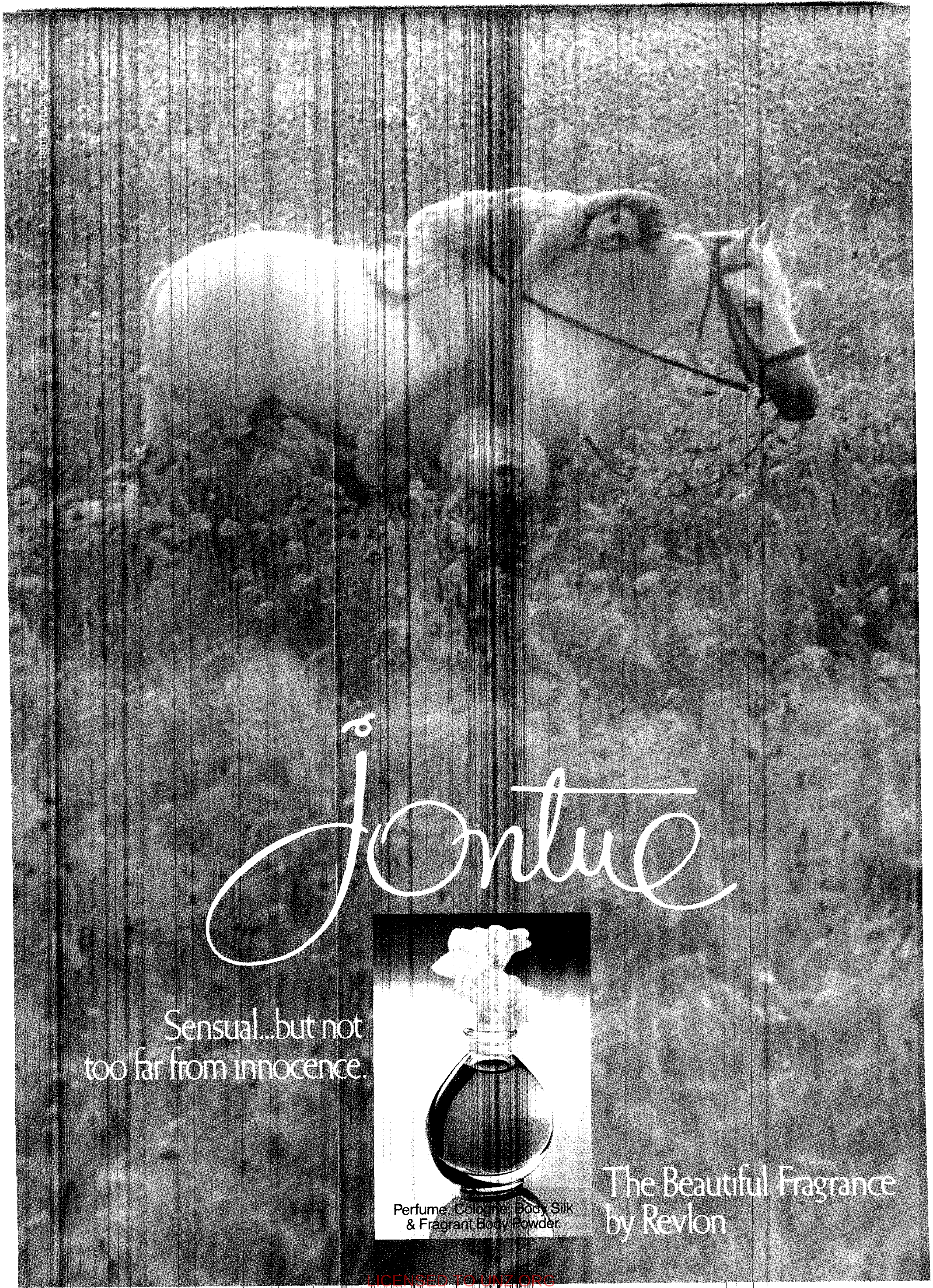
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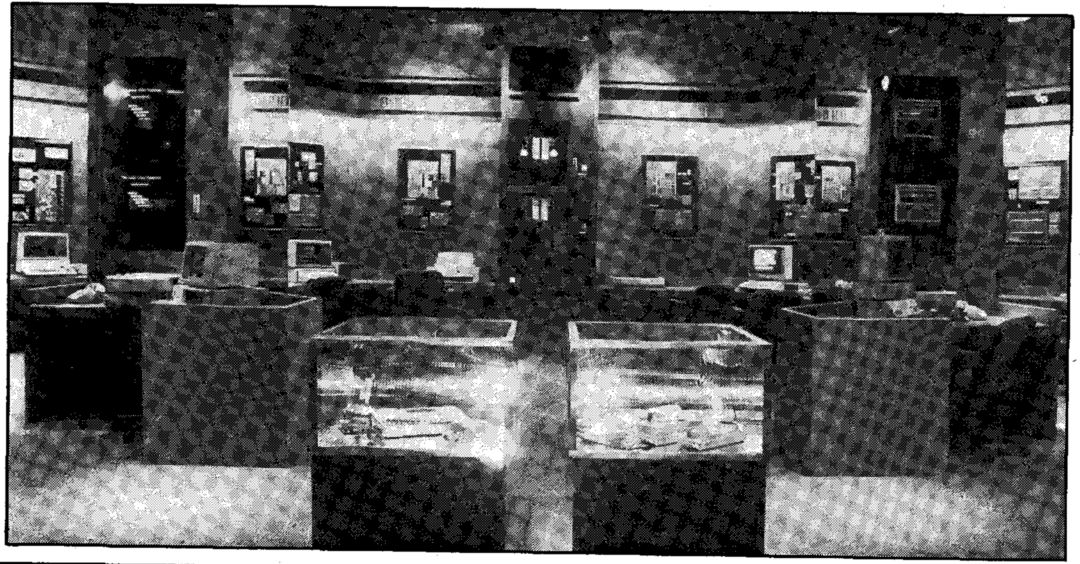

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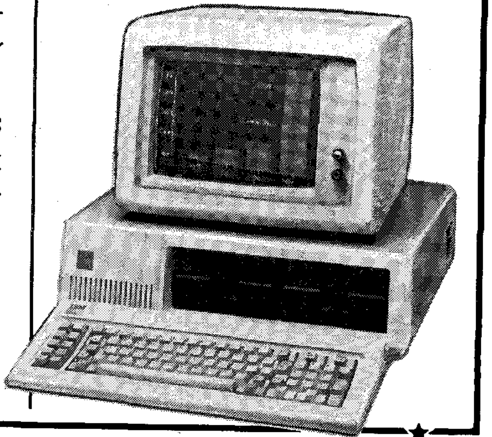

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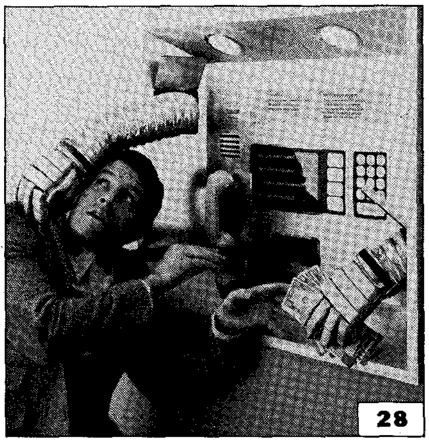
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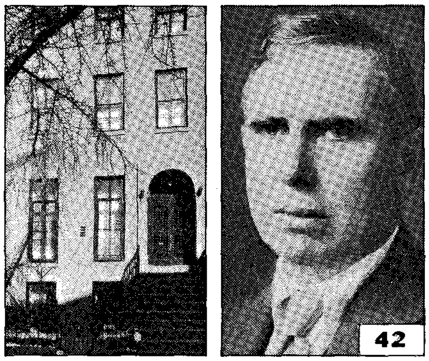
How Well Does Your Bank Treat You?

By Jeff and Marie Blyskal

First, the bad news: Manhattan may be the worst place in the country to have a checking account. But there actually *are* a few banks out there that will welcome your account, modest though it may be—places where personal banking has not given way to the cash machine. Our unflappable reporters spent four months putting ten of New York's commercial banks to the test. They opened accounts, waited on lunch-hour lines, deposited out-of-town checks, and asked pointed questions. Their conclusion: Not all banks are alike. Their advice: You'd better shop around.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Where They Lived

By Ellen Hopkins

Everyone knows that Edna St. Vincent Millay once lived in that skinny little house on Bedford Street. But how many know that Theodore Dreiser once lived at 16 St. Luke's Place (above)? Manhattan is dotted with anonymous buildings that have sheltered some of our most famous, and infamous, citizens. Here are the places a few of them—from John Barrymore to Babe Ruth, Emma Goldman to Emily Post—called home.

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Music to the People

By Meryle Secrest

Five years ago, it seemed that the onetime movie house/ice-skating rink/wrestling arena at 95th and Broadway had closed its doors for good. Then two West Siders and a handful of volunteers opened them again—for twelve hours of "Wall to Wall Bach," with Pinchas Zukerman, John Cage, Aaron Copland, et al. The response was overwhelming, and an affordable, nonprofit alternative to Carnegie Hall and Lincoln Center was born. Will success spoil Symphony Space? Not if the artists (currently the Paper Bag Players), and the audience, have any say in the matter.

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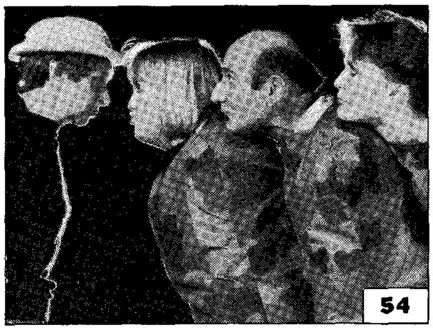
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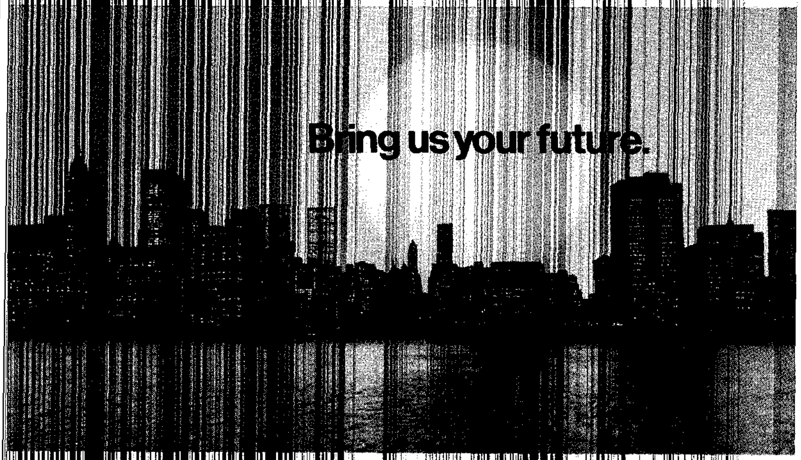

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LETTERS

The Vatican Exhibition

I APPLAUD KAY LARSON'S BRAVE REVIEW of the Vatican show ["Art: The Popes and the Pomp," February 14]. This rather modest exhibition seems to be the product of Washington's exhortations to major cultural institutions to woo corporate support, with unabashed mediocrity as the unhappy result. We all want the Met to prosper in these difficult times, but not at the expense of the museum's curatorial and educational mission. Special exhibits should serve the purpose of displaying works of art whose rareness and quality cannot be duplicated in the institution's own collections. They should not become occasions to beef up the offerings in the gift shop.

Sally Webster
Manhattan

I SHARE NEITHER THE BELIEFS OF THE ancient Egyptians nor those of Alexander's Greeks, yet somehow I managed to enjoy and appreciate both the King Tut and "Search for Alexander" exhibitions. Surely you could have found a reviewer with a more objective approach, someone who would not have resented "the show's implicit assumption that the church's history is everyone's." The Vatican exhibit is anything but an attempt at proselytizing.

Mary Considine
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

SHOULD A WRITER WHO CAN DISMISS A room containing the *Augustus of Prima Porta* as "more Greek and Roman sculpture," after complaining about not being invited to pre-opening parties, be given space in your magazine?

Roy Harlow
Manhattan

An Older Man's Game

DESMOND SMITH'S WELL-DONE STORY about NBC's lagging ratings ["The Third Men," January 31] misses the point. It's not the ineptness of executives or backwardness in graphics that is at fault: It's the anchorman image. Tom Brokaw is an experienced newsman, articulate and quick-witted. He was fine as the host on *Today,* but he looks too young to be an anchorman. Though in his forties, Brokaw does not project the maturity of Roger Mudd or John Chancellor. Maturity was a core element in the appeal of Walter Cronkite. A Mudd-Chancellor pairing would do much to boost the ratings.

David Englander
Edgewater, N.J.

Diva

YOUR MAN ANTHONY BURGESS DID NOT give us a book review of *My Wife Maria Callas* ["Books: Goodness Has Nothing to Do With It," February 14] but instead yet another article on Callas and prima donnas in general. Rather than discussing the book as a whole he makes ridiculous pronouncements about Callas's abilities, saying she could never have been any good as Carmen or Salome. Mr. Burgess must not have heard her recording of Carmen, one of the best ever made. Callas also could have done a wonderful Salome had she chosen to

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do so. One wonders if *New York* hired Mr. Burgess to review a book or to be a music critic.

Edward Barth-McGuire
Manhattan

IT SEEMS TO ME THAT ANTHONY BURGESS has stubbed his own musical toe. Mr. Burgess limits his discussion to women "because all the great operatic roles are female." What about Boris Godunov, Verdi's Otello, or the Don Giovanni of Mozart, the composer who "had little time for singers of any kind" and yet was able to come up with *The Magic Flute, Idomeneo, Cosi Fan Tutti,* and *Abduction*? Mr. Burgess asserts that in "marrying into Italy" he married into opera, but I suspect that his marital rations of music have been short.

Alan Kayes
Water Mill, N.Y.

Make Way for Developers

THE DETAILED DESCRIPTION OF NEW York's long-standing tenant-landlord debate ["The Landlords' Lament," by Ava Plakins, January 31] passes over the real issue: the future viability of the American city. Rental housing is necessary to its survival. It's no accident that 70 percent of New York's housing stock consists of rental apartments. The deterioration of this housing is accelerating rapidly. Sixty years is the maximum useful life of a building absent substantial new investment for reconstruction or replacement. But 55 years ago as many as 100,000 residential units were completed annually in New York City. For almost all of the last decade, housing starts have averaged barely 9,000 units each year in all of New York City. And the situation is even more aggravated by another third of New York's rental housing that dates back earlier than the 1920s, including several thousand old-law tenement apartments that, in 1901, were declared unfit for habitation. The deterioration of so much of New York's housing stock has been a major factor in the exodus of higher-income families, the only ones who can afford to leave.

Major obstacles have destroyed the momentum for restoration, such as mindless zoning prohibitions and planners' platitudes, the heavy bias of taxation policy against rental residences, statutes attacking ownership and financing of residential properties, and the seemingly democratic voters' control of their own rental payments, which does more damage to the rental housing stock than what might be suffered at the hands of a non-benevolent tyrant. Making the cities economically safe for rental housing must be the highest priority at all levels of government. We have seen the problems of resettling a few thousand "boat people." How will the nation deal with the tens of millions who may soon no longer be able to stay in their own crumbling cities?

Seymour Durst
Manhattan

Identity Crisis

IN PETER DAVIS'S RECENT COLUMN ["MUSIC: Curios for Collectors," February 7] he names my husband in connection with an amusing incident. During the intermission of a concert of contemporary music, a stranger rushed up to Mr. Davis and pleaded with him to applaud the stranger's own composition. Mr. Davis went on to identify this man as Lawrence Widdoes. Mr. Davis's ears are certainly better than his eyes, for Mr. Widdoes spent the entire evening in the company of composers and members of the Juilliard faculty.

Mrs. Lawrence Widdoes
Manhattan

Peter Davis replies: When a man told me his work was on the next half of the program, I assumed, as there were only two pieces left, one by a composer I know by sight, that the man who addressed me was Mr. Widdoes. Apparently someone was impersonating him. If so, I apologize to Mrs. Widdoes. ■

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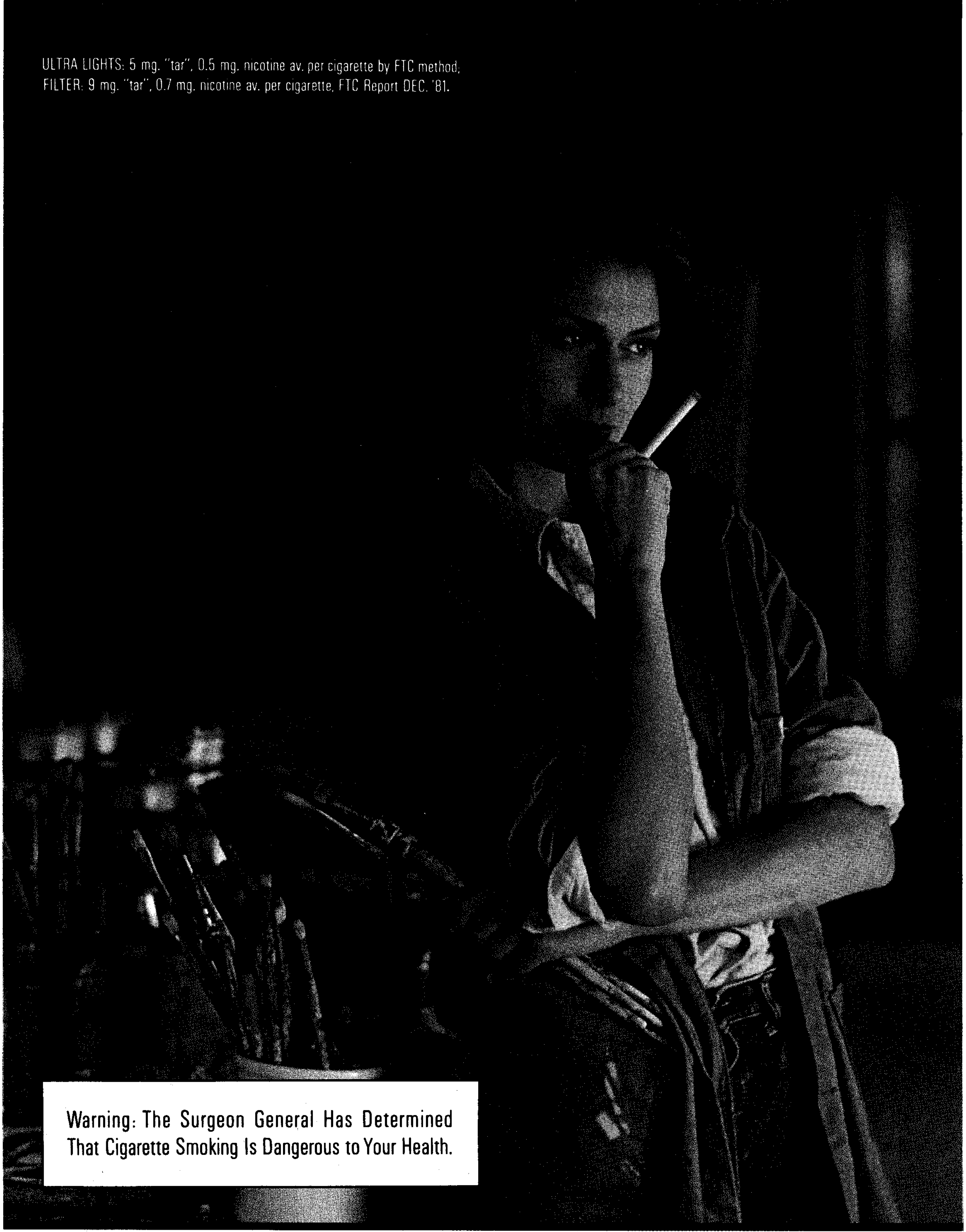

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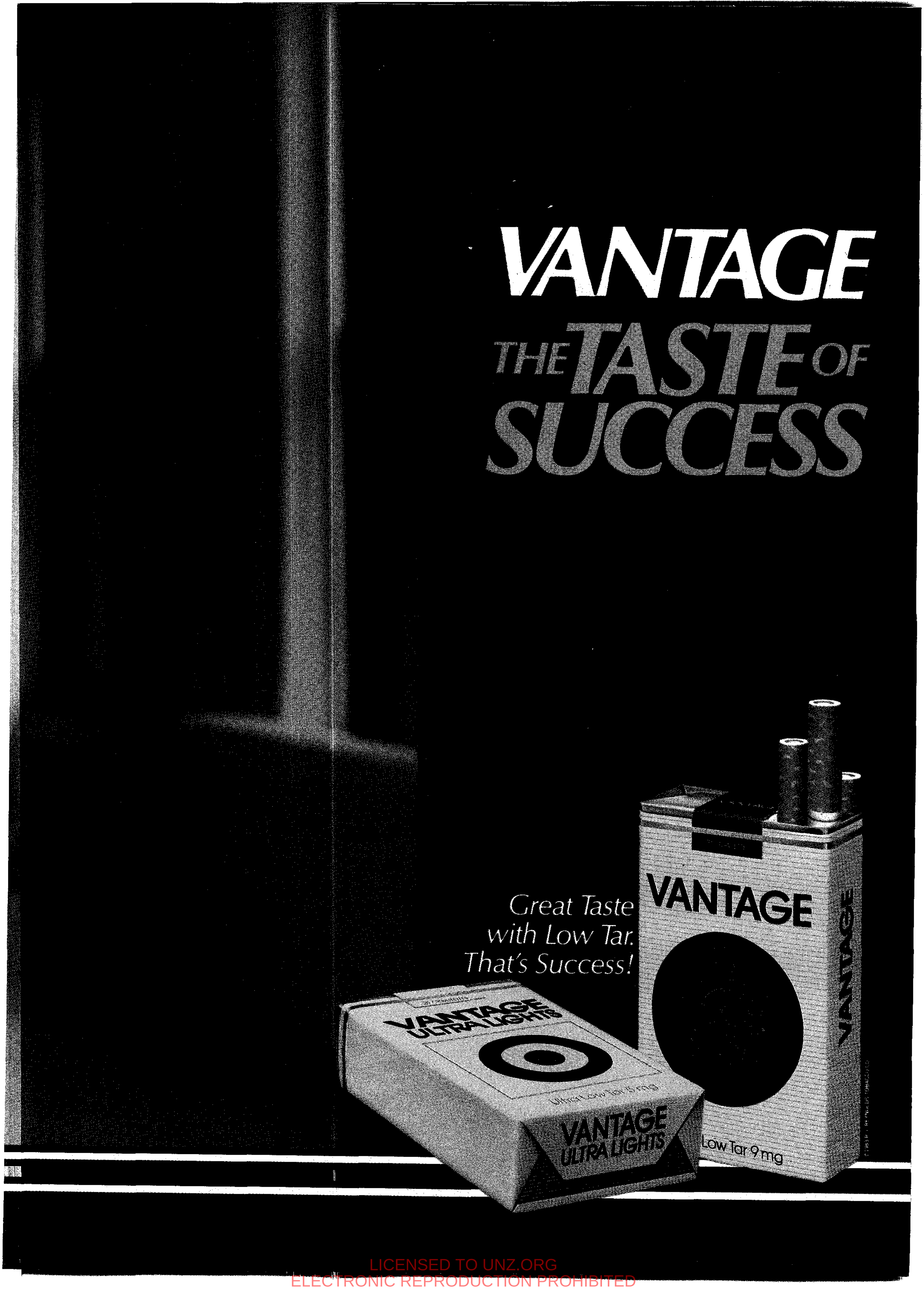
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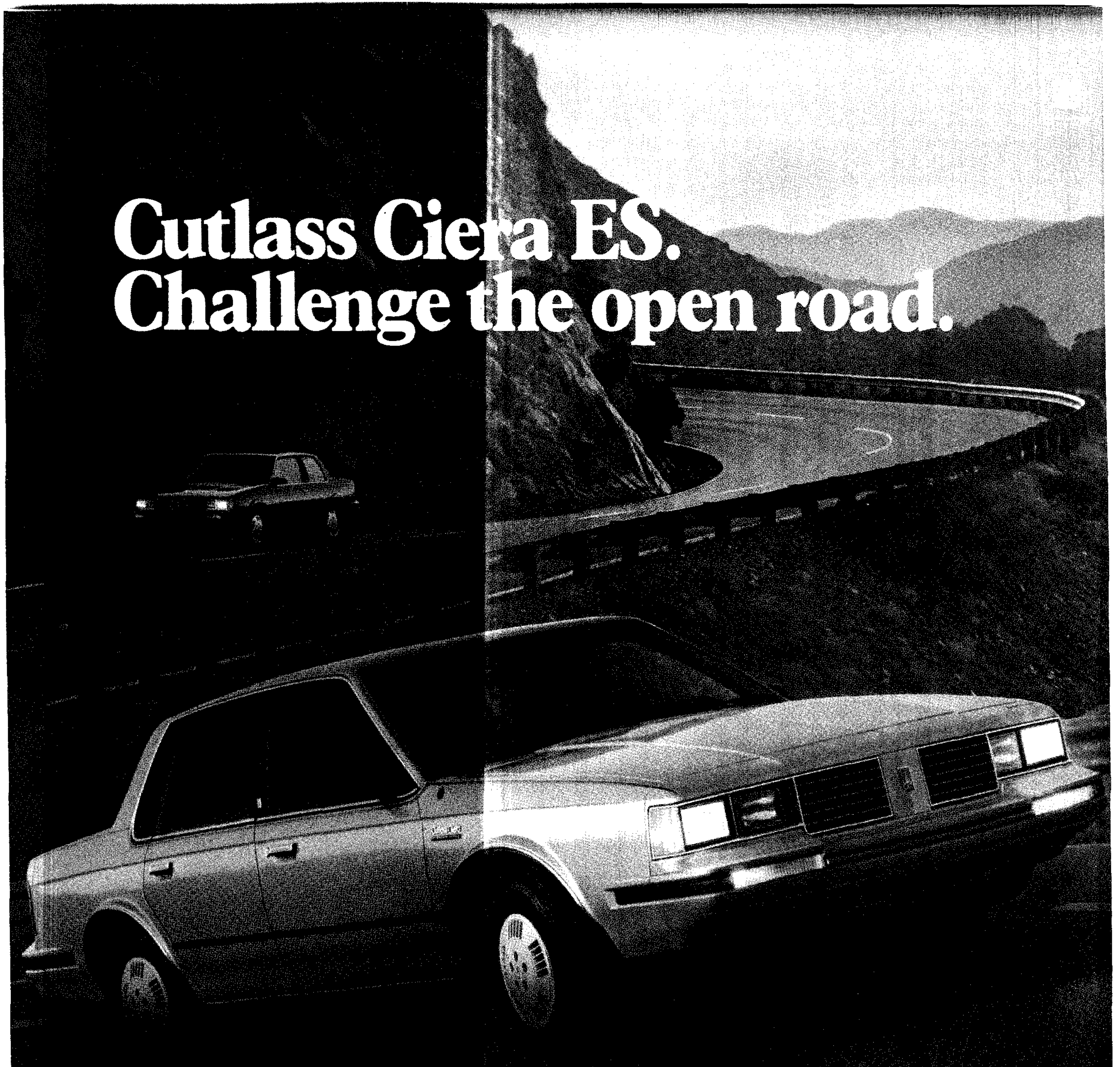

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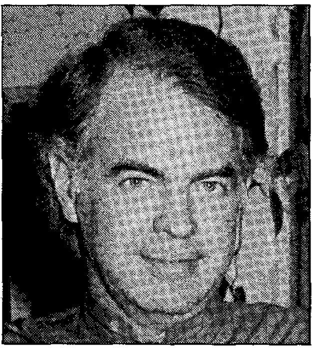
INTELLIGENCER

Stewart Mott In Feud at Fund

J. SINCLAIR ARMSTRONG, leader of the opposition to plans to build above St. Bartholomew's Church, has a new fight on his hands—with General Motors heir Stewart Mott.

As chairman of the New York–based Fund for Peace, a prestigious educational and research organization into which Mott and his mother have poured $1.4-million, Armstrong took part in a recent vote to expel Mott from the fund's executive committee.



Mott: *Surreptitious taping?*

According to Armstrong, the vote was precipitated by Mott's "surreptitious" taping of part of a committee session, but the millionaire liberal contends his recorder wasn't concealed. "They used the taping as an excuse," he fumed. "I suspect Armstrong is behind this."

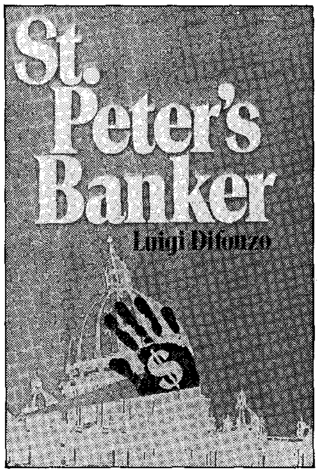
Mott said that he made the recording because his colleagues were keeping "incorrect minutes" concerning a feud he's been having with Armstrong, who, Mott claims, appointed himself the fund's chief executive officer. Mott had also clashed with a conservative fund luminary over an anti-nuclear-war brochure Mott helped issue in the fund's name.

"The problem started with that brochure, but Stewart's tape recorder was not visible to me," said Armstrong. "And somebody has to be chief executive, and that's me."

Was Michele Sindona Swindled?

A NEW BOOK ABOUT MASTER swindler Michele Sindona claims that he himself was ripped off to the tune of $52-million and that nearly $15-million of this money was temporarily transferred to then New York assemblyman Anthony Di Falco.

As Sindona's Franklin National Bank neared collapse, in 1974, Carlo Bordoni, the financier's currency expert, siphoned money from the Sindona group to Switzerland, writes Luigi DiFonzo in *St. Peter's Banker*, being published by Franklin Watts in June. Bordoni's wife, Virginia, then wired $2.6 million of the money to Di Falco's account at Bankers Trust Company in New York and issued checks to the assemblyman for another $12.2 million, the author claims. According to the book, Di Falco, who was Bordoni's attorney, deposited about $10.3 million of those funds in three Swiss banks, in accounts whose owners are still unidentified.



New book: *The banker bilked?*

It is "unknown whether or not Anthony Di Falco was aware that [the money he received] . . . had been embezzled," writes DiFonzo, who believes that the alleged swindle may have had a role in Franklin's collapse. Law-enforcement authorities are "looking at what this book says happened," a government source told *New York*, but since the money was allegedly stolen from one of Sindona's overseas-based corporations, the United States may lack criminal jurisdiction.

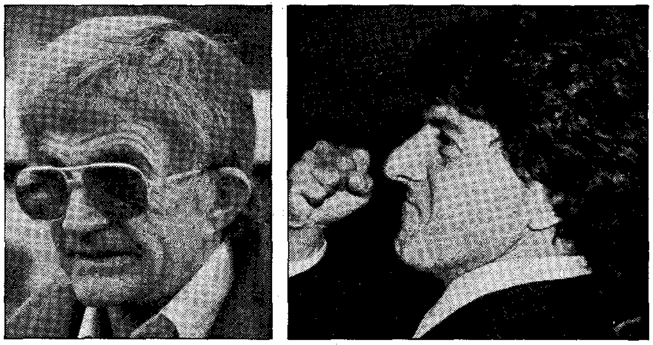
Di Falco didn't return *New York's* calls. Sindona was convicted of fraud in Franklin National's collapse; Bordoni, who pleaded guilty to similar charges, has vanished with his wife.

Tootsie Throws a Tantrum

PRODUCER BLAKE EDWARDS is telling friends that a furious Dustin Hoffman confronted him at his Beverly Hills home after he persuaded Burt Reynolds to star in a remake of the 1977 Truffaut film *The Man Who Loved Women*, which starts shooting this week.

The role was supposed to go to *Tootsie* star Hoffman, Edwards is saying, but Reynolds was signed after Hoffman failed to return the producer's calls for two weeks. "Finally, Hoffman met with Blake and launched into great tirades about Burt, and ranted and raved and accused Blake of stealing an idea of his for the script," said Tony Adams, who, as Edwards's co-producer, witnessed the spat. "He became so abusive, a Columbia Pictures guy had to shepherd him out."

Hoffman's lawyer, Bert Fields, denied that Hoffman raised his voice, but reiterated the actor's charge that he had inspired an unusual love scene in the script. "We don't need Dustin's ideas. We're taking it out of the script," countered Adams. "He is a spoiled brat."



Edwards, Hoffman: *A row over a role.*

Paris to N.Y.: Castel Club

VOWING THAT HIS CLIENTELE will include only "the very best," Jean Castel is planning a New York version of his famous Paris nightspot.

"Castel's will be very private. This will be hard competition for Regine," said Castel's public-relations woman, Yanou Collart. "One day, Castel refused to allow King Hussein, of Jordan, into the Paris club, because he had four bodyguards with him and they would have ruined the ambience."

Located in the Crown Building, at Fifth Avenue and 57th Street, the membership-only club (initiation fee, about $750; annual dues, probably around $300) is set to open in November and will feature two restaurants and a disco. "New York night birds have been saying that disco is dead," remarked one nightclub habitué. "It will be interesting to see if Castel can win them back."

BY SHARON CHURCHER

Photographs: left, Jody Caravaglia; bottom left, Laforet /Gamma-Liaison; bottom right, Ron Galella.

The Bottom Line/Jack Egan

THE NEW I.R.A. OPTIONS

Tax-Time Relief

THOUGH INDIVIDUAL RETIREMENT ACcounts were big news in 1982, they are by no means old news in 1983. According to the law, you have until the April 15 tax-filing deadline to open an I.R.A., make your contribution, and take a deduction against your 1982 income. And this year's filings are the first to reflect the increased contribution levels and expanded eligibility standards that Congress enacted in 1981. For more people than ever, the I.R.A. is a sure way to retain a sizable amount of money that would otherwise go directly to the government.

There is also a great deal of flexibility in terms of when you begin your plan. If you file for a formal extension, you can put off opening an account until August 15. Even if you've already filed your tax return but haven't opened an I.R.A., you can still open an account by April 15, file an amended return, and get the deduction. There's no formal Internal Revenue Service ruling on this issue, but "this seems to make sense," says Sidney Kess, the national director of tax policy at Main Hurdman, and would probably be approved.

Anyone who works for a living can now put away up to $2,000 annually in an I.R.A. The contribution gets deducted from your income on your federal taxes. For a married couple with one working spouse, the employed member can contribute up to $2,250 to a "spousal I.R.A." And if both the husband and wife are employed, each can contribute to the $2,000 maximum, for a potential deduction of $4,000.

There's no good reason to delay opening an I.R.A. The earlier you start an account and make your contribution the sooner your money is put to work. If you don't have the money at hand, consider taking out a short-term loan. I.R.A.'s are one of the few investments where the government lets you borrow money and deduct the interest on the loan you use to make the investment.

The tax advantages of opening an I.R.A. should be compelling even for those who think they are too young to be concerned about retirement. If your income is taxed at a 30 percent marginal rate (meaning that for each dollar you don't deduct, 30 cents goes to the federal government, while you keep 70 cents), you will lose $600 to taxes (30 percent of $2,000), and keep only $1,400. But if you make a $2,000 contribution, you keep that entire amount, including that extra $600. In effect, you are receiving an immediate return of over 40 percent by opening one of these retirement accounts. That's hard to beat. And if you are taxed at a 50 percent marginal rate, you are receiving a 100 percent return for your I.R.A. contribution, since half of what you contribute would otherwise get taxed.

Meanwhile, the income you earn on your I.R.A. account is left untaxed until you make withdrawals. That lets your money compound faster than it does in a regular savings or investment account. At 59½ years of age, you can make withdrawals from your retirement account. What you take out is then taxed as ordinary income. If you make earlier withdrawals, you incur a penalty of 10 percent of what you take out—and the withdrawal is taxed as income. At no time is the money locked away. You are always in possession of the dollars in your account. If there is a year when you are unemployed, take a leave from your job, experience sizable business losses, or otherwise have a smaller than usual taxable income, withdrawals from your I.R.A. will be taxed at a relatively low rate.

Aside from these two tax features, I.R.A.'s offer you virtually the same range of savings and investment alternatives that you have for your taxable savings and investment dollars. In some cases, vehicles are tailored to the $2,000 I.R.A. limit and would not be available to you outside a retirement account unless you had much more money to invest. Many brokers are offering funds that invest in high-technology stocks, real estate, and commodity futures for only $2,000.

And if you've waited until now to open your I.R.A., there are currently some ways to put your money to work that were not available only a few months ago.

Some banks are letting individuals use the new money-market accounts for I.R.A.'s. Normally this wouldn't be possible, since the rules on these money accounts require a $2,500 minimum deposit. But if you are just now opening your I.R.A. for calendar-1982 tax returns, you can put in $2,000 and make a further deposit toward your 1983 I.R.A. You only have to put in an extra $500 right now, on top of the $2,000 maximum, to reach the $2,500 threshold. Further contributions can be made in coming months, or you may contribute $4,000 at once.

Manufacturers Hanover, for example, is currently paying 8.25 percent on its money-market account. This rate is adjusted weekly, and there's no guarantee what the rate will be in the future. However, this account is flexible, letting you make additions when you want to. And if you ever want to transfer your I.R.A. dollars to another kind of investment, you won't have to pay a penalty for

I.R.$.
I.R.A.
Seth Jaben

Smart money: *An I.R.A. gives Uncle Sam less of a hold on your earnings.*

Illustration by Seth Jaben.

Volume 46 No.1

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Glen Baxter
April Bernard
Martin Bernheimer
Fernando Botero
Philip Burke
Walter Clemons
Arlene Croce
Robert De Niro
Nora Ephron
Kai Erikson
Carol Flake
Fra Angelico
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Meryl Streep
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Calvin Trillin
Deborah Turbeville
Gore Vidal
Andy Warhol
Debra Winger

VANITY FAIR

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The March Issue

a Condé Nast Publication

making a premature withdrawal.

If you are looking for a higher return, Manufacturers and most other banks are offering a choice of long-term certificates. The most popular is for a 30-month term, which is paying just under 10 percent right now. This kind of account requires a $1,000 minimum deposit, and you can't make incremental additions later on. If you decide to cash in your certificate before it expires, you will lose six months' worth of interest income. Another possibility is an eighteen-month variable-rate account. This lets you make deposits over the year, at your discretion. Many banks will arrange to deduct a certain amount from your bank account each week or pay period, making it less painful to come up with that $2,000 annually. (A deposit of $38.46 a week will do it.) Chemical Bank is now offering a 9 percent rate on one of these variable accounts.

A much wider range of investment choices is available to you if you open an account with a broker, though the fees and transaction costs can also be larger. A self-directed account with a broker lets you buy and sell stocks, bonds, mutual-fund shares, and many other vehicles, just as you would in an ordinary brokerage account. If you have only a few thousand to start with, one of these accounts is not very practical (though, as I noted earlier, there are some special investments tailored specifically to this $2,000 I.R.A. limit).

If you are looking for a double-digit yield on a fixed-income investment, one attractive choice is a zero-coupon bond, which can be purchased through a broker. These bonds are sold at a discount but increase in value as they mature. For example, an AAA-rated General Motors Acceptance Corporation (G.M.A.C.) zero-coupon bond can be purchased for $491, but will be worth $1,000 when the bond matures, in 1991. This is the equivalent of earning an 11.97 percent annual return. If you bought one of these bonds in an ordinary context, you would get taxed annually on the imputed interest you earn, even though you don't get those funds until the bonds mature. In an I.R.A., however, this kind of taxation is not a consideration.

For individuals willing to risk more for a larger return, mutual funds are an excellent way to put your I.R.A. dollars to work. Funds come in almost every variety, from income funds that invest primarily in high-grade bonds to high-flying equity funds that concentrate on growth stocks. Mutual funds purchased through brokers normally come with a 6 to 8 percent fee, or "load," attached at the time of purchase. It's also possible to buy shares directly from a no-load mutual fund or group of funds that charges no fee.

One of the most attractive and sophisticated investment choices available for an I.R.A., in my view, is an account with one of the so-called fund families like Fidelity of Boston, T. Rowe Price, in Baltimore, or Stein Roe & Farnham, in Chicago.

With just $2,000 you can have a diversified portfolio, spread among one or more equity funds, a bond fund, and a money-market fund. You retain the power to switch your money between these different funds as investment conditions change. Meanwhile, professionals decide what stocks or bonds should go into each fund. You get the benefits of diversification and avoid the costs of buying and selling individual shares. An astute investor using a fund family could easily have achieved a 50 percent return in 1982, since both bond and stock funds had a great year.

Deciding where to open your I.R.A. depends on your investment temperament, your desire for security or willingness to take some risk, the amount of money you have put aside in other savings and investment accounts, and your experience as an investor. Deciding whether or not to open an account is really a much easier decision once you consider the compelling advantages.■

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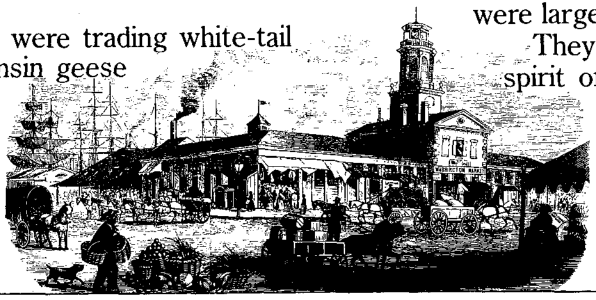
When the air turned crisp vendors sold oysters and spiced pears and warm muffins from outdoor carts. And baked sweet potatoes to warm your hands and your stomach. Live ducks used to parade in the streets. And the Buttermilk Market, if still standing, would rub shoulders with #6 World Trade Center.

Inside the Market, they were trading white-tail deer, snow grouse, Wisconsin geese and lobsters that weighed 25 pounds and more.

This was New York's belly. And the Market Dining Rooms & Bar are dedicated to the same love of serious eating, the same joys of fresh, natural substantial food. That's why each day's menu is determined by each day's market. That's why baskets and crates of fruits and vegetables from the day's market are given such prominent display.

The Market Dining Rooms & Bar are today's embodiment of a time when appetites were robust, game and prime meat were plentiful and servings were large.

They are a thriving tribute to the spirit of the Washington Market.



The National Interest/Michael Kramer

HERE COMES FRITZ

The Man to Beat

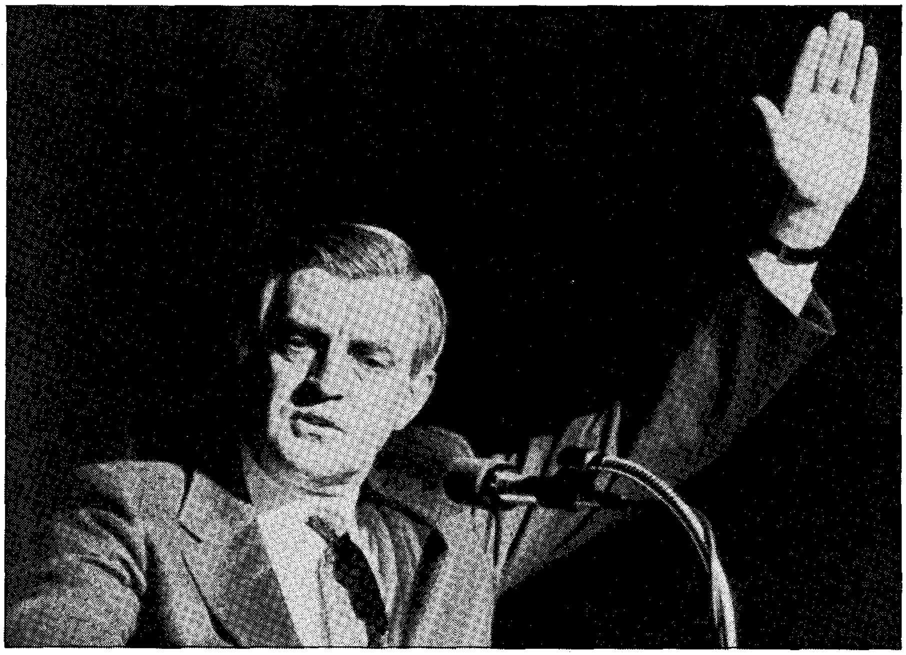
IF FRITZ MONDALE MAKES IT TO THE White House, the folks at *Saturday Night Live* will be ready. They already have the Whiners, who can fast become a fake First Family because their high-pitched, complaining squeal so closely resembles Mondale's real-life speech. Nevertheless, Mondale's unfortunate twang only barely detracts from his considerable oratorical skills, and when he finally, officially entered the race for the 1984 Democratic presidential nomination last week, Jimmy Carter's vice-president was the clear front-runner.

When he last ran for the big prize, in 1976, Mondale dropped out early. He said he didn't have the stomach for the grueling series of primaries ahead. His announcement last week noted that initial hesitation. This time, said Mondale, "I am ready to be president." He seems to mean it. His campaign organization is a model of efficiency, and it's covering all the bases—perhaps too well.

There is a noticeable lack of Democratic alternatives to Ronald Reagan's policies, and Mondale's issues operation is no exception. Despite a well-publicized, self-styled "re-education" effort during which Mondale retreated with various experts to rethink the bankruptcy of liberalism, the product so far has been little more than an open-ended hope that America can be made competitive again.

Without a galvanizing issue, Mondale has been forced back to interest-group politics, which is not so dumb in the first place, since the special pleaders fairly well rule the Democratic party to begin with. Mondale is shameless. If his courtship of these groups means an about-face from previous positions, so be it. He was, for example, a free-trader during his vice-presidency. Today, he wants to pressure Japan, so he favors the domestic-content legislation that would require some parts of foreign cars to be manufactured in the United States. Says Mondale, "I don't know what else to do." Neither does the United Auto Workers, a politically powerful union that is also pushing domestic content. A happy confluence of positions for Mondale—and hardly a coincidence.

Another union with clout is the National Education Association, whose stands Mondale endorses down the line—including (at least by implication, since he won't say what he believes) the N.E.A.'s opposition to competence testing for teachers. Both the autoworkers and the teachers will endorse a presidential candidate later this year, as will the entire A.F.L.-C.I.O. itself. Mondale is the leading contender for those endorsements now that Ted Kennedy has dropped out of the race.



Out front: *Mondale hits the trail.*

Labor's backing is worth having, but its monolithic support could create a backlash. Dave Garth, the New York media wiz who is an unofficial Mondale adviser, points out that the polls show the people are not happy about the prospect of a candidate beholden to a special interest, even one as diverse as organized labor. Mondale has heeded the warning. He recently said he wouldn't accept campaign contributions from political-action committees—a neat way (he hopes) of being able to take labor's help while claiming he isn't in labor's pocket.

Mondale's made the rounds of the other traditional interests as well. He supports homosexual rights, and the Democratic National Committee, which wouldn't take an action Mondale opposed, has for the first time created an official party caucus for gays. Among blacks, Mondale is a proven friend. He'll do well with them but might have trouble in Chicago, where he backed Richard Daley for mayor over the winner, Harold Washington, a black congressman. Senator Alan Cranston, a California liberal also running for president, had the prescience to support Washington. But a measure of Mondale's strength is that Washington wouldn't commit to Cranston for the White House after winning the mayoral primary last week.

Mondale's wooing of the Democratic party's special interests is no laughing matter. If he wins, he will have to choose among competing claims. But that's later, say Mondale's pragmatic managers. "Let's get there first." "At this rate," says Al Hunt, the *Wall Street Journal*'s astute political correspondent, "don't be surprised if Fritz Mondale soon endorses government-subsidized kosher lunches for gay, left-handed, unemployed schoolteachers."

Standing Fast

ANOTHER POLITICIAN WITH A SURE touch these days is Menachem Begin. The Israeli prime minister has managed to satisfy the massacre commission's recommendations by jettisoning Defense Minister Ariel Sharon while saving his own scalp. Back in 1973, another inquiry, that one investigating Israeli failures in the Yom Kippur War, blasted the army but absolved the politicians. Not good enough, said Begin. In a democracy, there must be strict ministerial responsibility. Moshe Dayan and Golda Meir, then Israel's rulers, resigned.

That Begin won't apply the same standard to himself should not be surprising, no matter the commission's finding that he was "indifferent" to what occurred in

Photograph: Wide World.

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the Beirut camps. Begin has too much faith in his own omnipotence to step down. But something else *is* surprising. Begin has managed not only to hold on to his post but to retain the services of Sharon in the Cabinet, a deplorable act of moral hairsplitting. So Begin is the real winner. He will fight the next election on his own terms—probably within this year, since he believes the opposition Labor party is too weak to win.

The United States hopes the commission's findings will somehow change Israel's policies in Lebanon and on the West Bank. Fat chance. It's not just that the new defense minister, Moshe Arens, is a hawk. It's that Sharon was never completely his own man. He was an instrument of Begin's philosophy—and Begin hasn't changed a whit.

As for Lebanon, Israel wants a secure northern border—and it isn't about to let the Americans provide it. Most Israelis agree with Begin's intransigence on this point—and every time the P.L.O. refuses to concede an inch to Israel, Begin's hand is strengthened. It's the same story on the West Bank. The only progress possible there will come from a resumption of the autonomy talks, which everyone but Begin gave up a long time ago. But Begin holds the cards, and Washington is going to have to learn that fact all over again.

Cheers

KUDOS TO AL D'AMATO, A CONSERVATIVE Republican senator who's taken on the Reagan administration despite his prior love for the president. D'Amato is pushing hard to save the federal government's mass-transit operating subsidies, which New York desperately needs. In recent weeks, D'Amato has roughed up Budget Director David Stockman with a relish previously reserved for Democrats. And despite early fears that D'Amato wasn't up to the job (including my own erroneous assessment), he wins high marks from New York's two top Democrats, Mayor Ed Koch and Governor Mario Cuomo. "He's been superb," says an aide to the mayor. "Pat [Moynihan] is often in the clouds when the trench work needs doing. Al's always there. A real surprise."

Life Imitating Art?

I MISSED *The Winds of War.* "TOO BAD," says a Reagan aide. "It helped us a lot." How so? "Because it was like *Roots.* It has united the country, and the message is that America should never again be unprepared militarily. The show will help us beat back the critics of the defense budget. Right now, we're considering having the president go public with the *Winds* analogy. You think it'll fly?" Wouldn't be a bit surprised. ■

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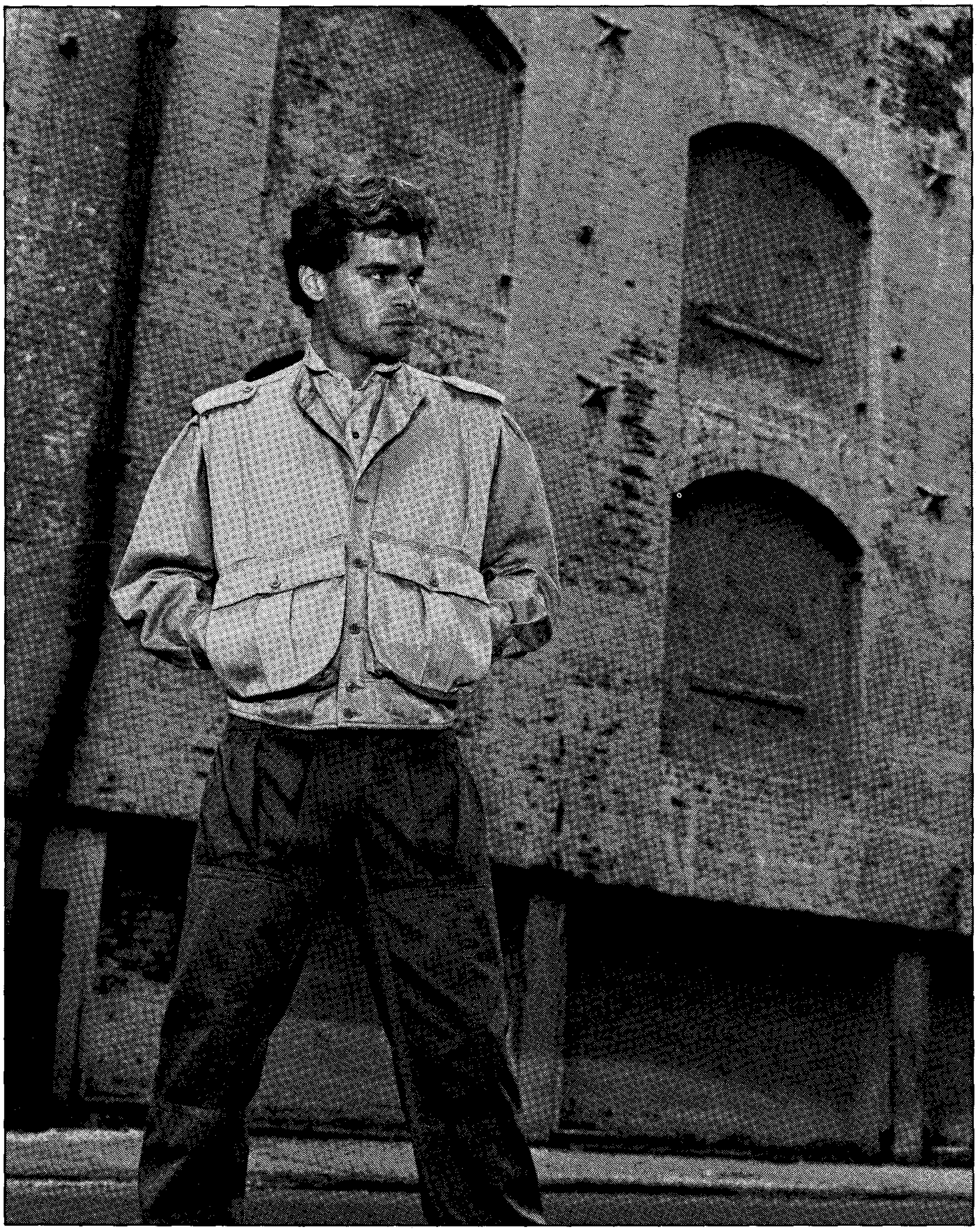

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Cityside/Steve Fishman

PRINCE OF THE GYPSIES

Boy wonder: *Angelo Evans (left) inspired Robert Duvall's forthcoming film.*

Duvall's Little Project

ANGELO EVANS, A THIRTEEN-YEAR-OLD Gypsy, says actor Robert Duvall is like a second father to him. Once, Angelo cried when he learned he had to leave Duvall for several months. His tiny chest heaved, and real tears hung on his cheeks. Duvall, 52, estimates that this is 80 percent hype—even, perhaps, the tears. "They can contrive tears," says Duvall. "It's the nature of those people. You've got to be on your guard. They train these kids to be like that."

For a while, Angelo and Duvall were good friends. But from the start the actor's interest was professional. Duvall looked at the streetwise Gypsy boy and saw a leading man. He was so taken with Angelo's impish charm that he invested almost a million dollars to put him in the movies. *Angelo, My Love,* due out this spring, was written, directed, and produced by Duvall. Angelo is more than its star; he is its reason for being.

Duvall first met Angelo in 1977 on West 71st Street, near where Angelo's family and Duvall lived. Angelo, barely four feet tall, was the darling of the block. He skipped school, passed out handbills for the fortune-telling business of his mother, Mrs. Ruthie, and flirted with the young women of the neighborhood. His favorite was Patricia Rebraca, one of the owners of a plant shop on the street, the now defunct Plantarium. Angelo often referred to her as his girl friend.

"It seems strange now, but we had a real love affair, in an innocent way," says Patricia, 34. Precocious and charismatic, Angelo would sit on her lap for hours. Sometimes, she recalls, Angelo would gaze into her eyes and say, "Patricia, I love you," and then kiss her. For Patricia, Angelo was a surrogate son. But sometimes they acted out what seemed like real lovers' quarrels. When Angelo made eyes at other women or sat on their laps, Patricia would act angry and Angelo would blow up, his jaw tight, his lips pursed.

Duvall remembers one such scene he walked in on. " 'Patricia,' " he recalls Angelo screaming, " 'if you don't love me no more, I'm moving to Cincinnati.'

"I never met anyone like him before, all that precociousness," says Duvall. "It was strange to see an entity like that; he was so magnetic and different, just his presence and the way he conducted himself. I couldn't get over it."

Duvall and Angelo became inseparable. They were an odd duo—an actor with a show on Broadway (*American Buffalo*) and his pre-teen consort, a doe-eyed urban Gypsy who seemed like a miniature adult.

"When I was seven years old I was 'mongst Gypsy people, hardly ever 'mongst American people," says Angelo. "When I met Bobby I forgot about Gypsies. I was with him practically every day."

One night, Duvall and Angelo double-dated. They went to Victor's Café, on Columbus Avenue. For Duvall, it was kind of a joke, but Angelo, the elfin gentleman, played it seriously. He held the door for his 23-year-old date, ordered for her, brushed back her hair.

Duvall took Angelo to Magique, where he danced with Diana Ross, and to Studio 54, where a U.P.I. photographer snapped his picture. (The photo's caption later identified him as the actor's eight-year-old son.)

Duvall had promised himself not to finance another independent movie project. His first film, *We're Not the Jet Set,* about life on the Nebraska rodeo circuit, won critical acclaim but soaked him financially. One day, though, he changed his mind.

"It just hit me—boom," Duvall says. "I thought, 'This kid has to play the lead in a film, because nothing like this has ever been on film before.' " Over the next three years, Duvall alternated movie work (*True Confessions* and *The Great Santini*) and Gypsy research. He spent time with Angelo, his older brother, Michael, and other Gypsies, trying to penetrate their hermetic world, searching for a story to hang his movie on.

Duvall collected details, anecdotes. He commissioned a script with Angelo as the centerpiece. In it, Angelo hitchhikes across the country. It was a nice story, but not what Duvall wanted. Gail Youngs, a friend Duvall had met while acting in *American Buffalo* on Broadway with her brother, John Savage, encouraged another approach.

"The stories you tell about what the Gypsies tell you are infinitely more interesting," she said. "Why don't *you* write the script?"

Duvall and Youngs (who later became his wife) moved to a motel in Los Angeles. Duvall wrote by day, Youngs typed at night. "If I got puzzled, I'd jump on the phone to one of my Gypsies and say, 'Now, what would happen if you were here?' " he says.

The shooting took place during ten weeks in 1980. Angelo loved the cameras, the activity, the attention. Duvall told Angelo he was a natural actor, but the natural actor sometimes needed prodding. In the film's last scene, Angelo's mother accuses him of being more American than Gypsy. Then she asks, "How much do you love me?" and Angelo begins to sob. In actuality, Ruthie could not bring her son to tears, so Duvall stepped in for her. Again and again he asked Angelo, "How much do you love me?"

"He said it, like, in a sad way," says Angelo. "It made me cry."

Angelo wasn't always easy to work

Photograph by John Drake

with. During one of the first days of shooting, he stormed off the set, frustrated by the repetitions. Duvall had to coax him into returning with talk of a gift of a tape recorder. Eventually, an assistant director was assigned to look after Angelo and Michael.

Since the filming, Duvall and Angelo have seen less of each other. Angelo's family moved to a white frame house in Somerville, New Jersey, with a sign on the front lawn that reads, READER AND ADVISOR: MRS. RUTHIE, and a pay phone in the kitchen. Angelo, still just four feet two, likes disco music, "clubbing," and fancy clothes. But these days much of his energy is spent learning to read. For the first time in his life, he's attending school. However, sitting in his room, where the only furniture is an eight-track player, he confides that he skips three days for every two he goes.

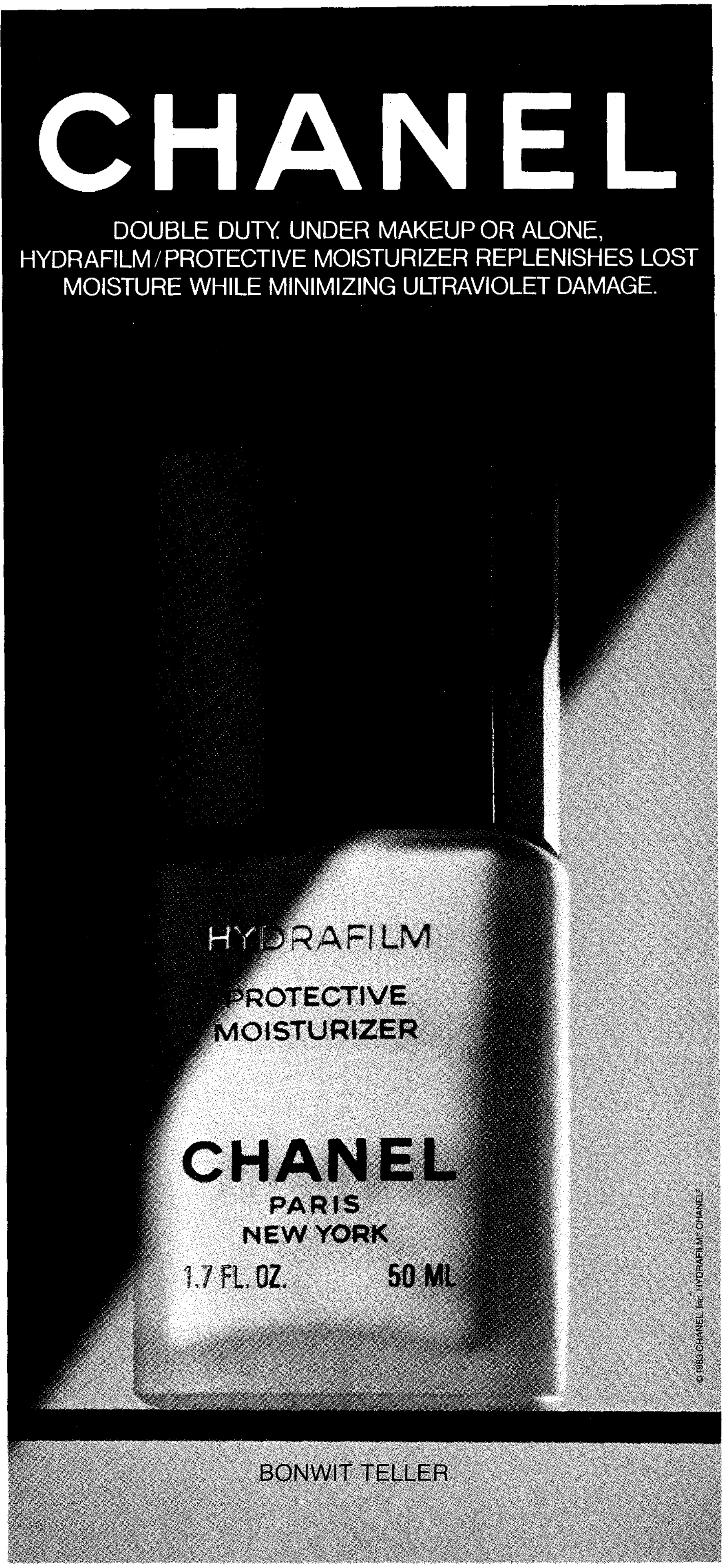
Duvall divides his time between a house in Malibu and a co-op on West 86th Street. The apartment—two floors of dark wood and stained glass that echo with the voluptuous cooing of his two white doves—once belonged to Enrico Caruso. A Christian Scientist who doesn't smoke, drink, or do drugs, Duvall plans perhaps two more independent film projects. His main activity, though, will continue to be acting. *Tender Mercies*, in which he stars as a washed-up country-and-western singer, will open March 4.

Angelo has decided he, too, wants to be an actor, and is counting on *Angelo, My Love* to smooth the obstacles in his path. "I think a director may see me and say, 'This kid's a natural actor,' " he says, flipping back his longish hair with both hands, one for each side of his part.

Angelo may, as he says, be true to his Gypsy tradition and trust no one except his mother. But his eyes brighten when he talks about the things Duvall showed him: acting, Americans, Magique, the movies. Since Duvall accidentally crossed his path, Angelo's life has changed. "God sent Duvall to me," he says.

Duvall enjoys reminiscing about the film, too, recounting stories with the deep enthusiasm of a person leafing through an old family album. But he is relieved he no longer has to rely on the Gypsies' punctuality or goodwill. For all the amusement, it was often wearying not to know whether his good intentions were being traded on, whether he was a companion or just a mark, whether Angelo's tears were real or manufactured. Finally, though, if the Gypsies hustled Duvall, he succeeded in hustling a movie out of them.

"If I weren't trying to do something, from my point of view, artistic or different and novel, I would have no interest in these people," Duvall says. "I probably would have disdain for them." ▬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IN AND AROUND TOWN

By Ruth Gilbert

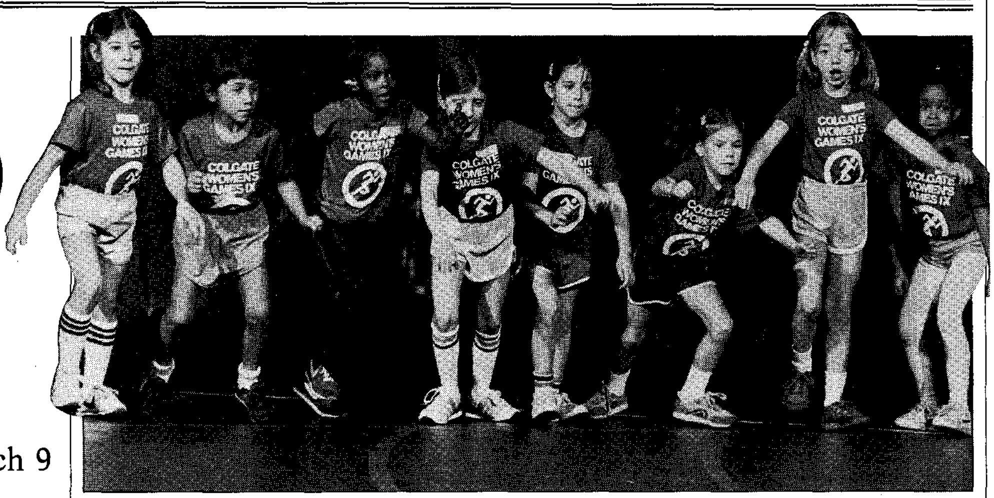
February 28 through March 9

S	M	T	W	T	F	S
	28	1	2	3	4	5
6	7	8	9			

If you're a kitty lover, go see the Empire Cat Club at Madison Square Garden's Center Exposition Rotunda March 5 and 6. If not, there's always *Slab Boys,* a play by Scottish writer John Byrne, opening March 7 at the Playhouse. It features Kevin Bacon, Sean Penn, Val Kilmer, and Jackie Earle Haley, and deals with boys who work in a carpet factory.

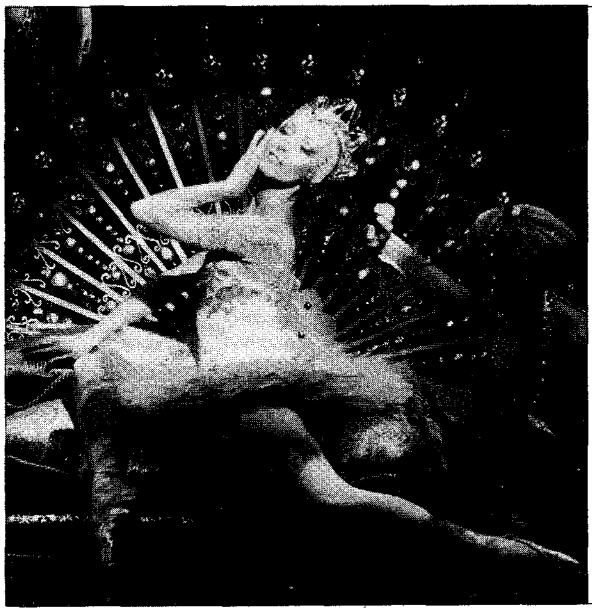
Mime Time

Marcel Marceau on Broadway arrives at the Belasco Theatre March 8 for a six-week engagement. The legendary mime will perform six new pieces. Here we see him as Bip the clown, his jaunty trademark.



Little League

Finals of the Colgate Women's Games IX will be held on March 7 at Madison Square Garden after weeks of preliminary competition. Above is a group of the youngest runners warming up. Phone 310-2195 for free tickets.



Star Turn

The exquisite ballerina Natalia Makarova comes to Broadway in a revival of the Rodgers-Hart musical *On Your Toes.* It starts previews at the Virginia March 1 and opens March 6. Others in the cast include George S. Irving, George de la Pena, and Dina Merrill.

Defensive Tactics

Cape Fear stars Robert Mitchum (below, left) and Gregory Peck as a vengeful convict and the lawyer who sent him up, in this 1962 film scheduled for March 3 at 10 P.M. on Channel 13. J. Lee Thompson was the director. It's part of a series called "Star Movies." The name certainly fits.

Photograph, center: Jack Buxbaum.

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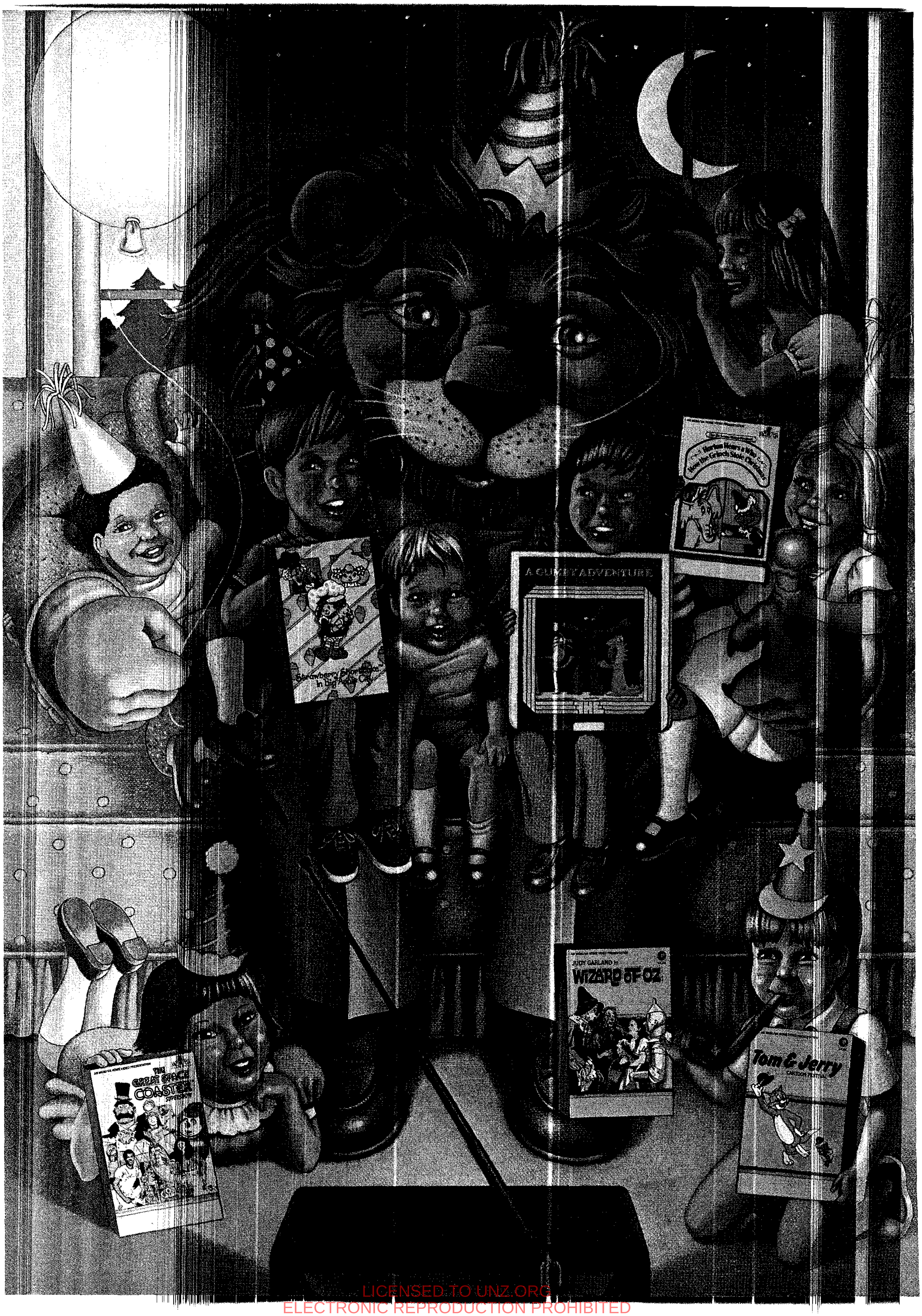
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A GUMBY ADVENTURE
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HOW GOOD IS YOUR BANK?

And How Well Does It Treat You?

By Jeff and Marie Blyskal

J. Sloame Immerman has a friend at Chase Manhattan. It is Friday, the worst day of the week to bank. The attorney takes the elevator to the eighteenth floor of 270 Madison Avenue and enters Chase's Business Banking Center, a tastefully modern branch with objets d'art *from the Rockefeller Collection and custom furniture from Atalia. Mary Tirone, the receptionist, greets Immerman by name. There is a peck on the cheek from Pat Ranahan, the branch manager. Immerman never waits on line long enough to ruffle the neat press of his tailor-made suits. In fact, there* are *no lines.*

*Merely five blocks away, the mob scene for the masses at Chase's Fifth Avenue and 44th Street branch is quite another story. There, 26 ordinary people are on line at 1:15. One teller—*one*—is serving them all. It's a 27-minute wait.*

At Irving Trust, a prospective customer is aghast. Just in trying to open an ordinary checking account—with no credit privileges—he's discovered that Irving's Personal Bankers can get a little too *personal. Following standard procedure, they have tapped into the computer of TRW-ISD, the credit-reporting agency in Anaheim, California, for a credit report without the customer's knowledge or consent. A blatant invasion of privacy? "We have a right to know who we're dealing with," sniffs Gary Hunt, manager of Irving's Personal Banking Group.*

Citibank chairman Walter Wriston is sitting beneath the klieg lights of CBS's Face the Nation. *He has been discussing important national issues like interest rates and the economy. But for the last question, moderator George Herman probes an even more pressing area: the "float." At issue: a Bank of New York check deposited to a Citibank account. "It now takes up to eleven days [after it's received] to clear a check processed by mail. Is that good banking? Is that efficient banking? Is that twentieth-century banking for Citicorp?" Wriston seems embarrassed. He* should *be.*

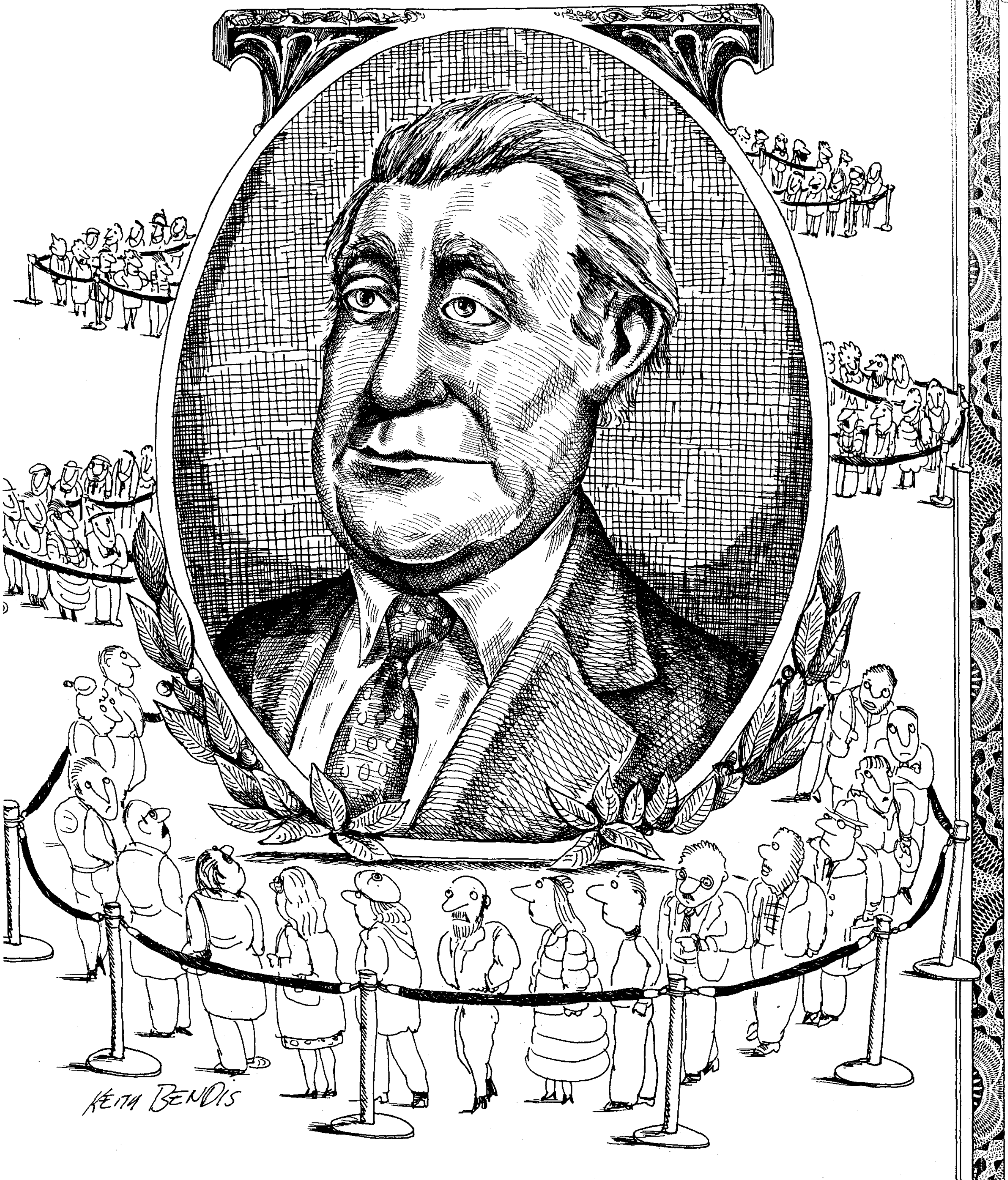
THESE AMAZING BUT TRUE HORROR STORIES ARE ALL IN A day's banking in Manhattan. As both natives and recent arrivals can attest, this may be the worst place in the world to have a checking account. And bankers know it. "Customers tend to get hassled more and have to wait on longer lines here," says Harold Witkin, director of retail marketing for the National Bank of North America. With more than 1.3 billion checks passing through New York banks each year, people are treated like small numbers in a big computer. If you want to straighten out a snafu, forget it.

Still, the situation is not hopeless. Some banks treat the ordinary customer badly, but there *are* some that treat him well. During the past four months, shopping around as customers at ten large New York commercial banks, we found out who values your business and who doesn't.

Of course, no New Yorker could approach such an assignment without having had previous banking relationships here. Through the years we have had accounts at five of the ten banks. However, for this study we put aside past dealings and started each relationship from scratch. We opened checking accounts to see, for instance, how quickly checks *really* clear. We surveyed scores of Manhattan branches, interviewing customers, branch officers, tellers, and bank executives. We got on those lines and waited, waited, waited—733 minutes in all. We examined corporate priorities and strengths and weaknesses, then looked at how much of the executive-suite backslapping actually made it down to the banking floor.

Which banks are the best and worst?

NEW YORK


KEITH BENDIS

istration by Keith Bendis. Typography and border by Dennis Ortiz-Lopez.

Best large bank: Chemical. It showed a strong desire—and an ability—to treat customers like valued members of society. Executives even journeyed to Disney World to find out why all those tour guides on the Jungle Cruise, for example, sound so joyous even after the thousandth trip into the African wilds, with the idea of transplanting the Disney secret to teller cages in the urban wilds. In our survey, Chem's next-day clearing of local checks proved to be the best no-gimmicks performance in town. On the average, we found peak-time waits to be a tolerable eight minutes. Branches are conveniently located and adequately automated for emergency cash needs. And Chemical shows evidence of attempts to reduce lines and speed up service through innovation, creativity, and common sense.

Best small bank: Bank of New York. The institution Alexander Hamilton founded clearly prefers a wealthy clientele. But it is still gentlemanly enough not to turn its back on those commoners down in the $20,000-to-$30,000 income range who screw up the courage to walk onto its (usually elegant) banking floor. This bank has far and away *the* shortest lines in the city—you'll wait an average of only 3.6 minutes at peak hours, even less at other times. And though the ten Manhattan branches are concentrated near Wall Street and on the East Side, the personal service and reasonably liberal check-clearing policy are worth an extra walk.

Worst in survey: Citibank. Our testing and interviews found it to have the longest teller lines, long customer-service lines, the next-to-longest check-clearing times, long waits for operators to answer phones, and a cadre of too many tellers and officers who could snap the head off a Hun. Automated teller machines (A.T.M.'s), while admittedly a natural for the Pac-Man generation, are the cheapest way to deal with thousands upon thousands of low-balance, low-profit accounts—but the half-billion-dollar cost of automating everything that isn't tied down has slashed the throat of personal service. What's in store for the future? Apparently more machines for the masses and more service for CitiExpress ($5,000 minimum balance in combined accounts) or Priority Service ($25,000 minimum balance in combined accounts) customers.

These differences prove the value of investigating all your options before depositing one dime in any New York bank. When faced with poor service, many New Yorkers succumb to a combination of resignation and hyperbole: "*All* banks are terrible." They are not. Take check clearing. A 1981 New York State Banking Department study showed that clearing times vary widely, from immediately to five business days for a local check and up to twelve business days for an out-of-state check. Savings banks proved worse: 5 to 10 days for local checks and up to 21 days for out-of-state checks.

Some of New York's banks get away with murder because people are amazingly humble when it comes to banking. Long lines and rude personnel, not to mention high prices for any out-of-the-ordinary services you might need, telegraph the message that you are a nuisance to have around. Actually, "*they* need *you,* but it kills them to admit it," says John Cook, a former fifteen-year officer at Bank of New York and co-author of the recently published *All You Need to Know About Banks.* While you are content to have your loot safe in your account, most of it is not really there. The bank is lending out up to 85 percent of it to other people *at a profit.* Of course, if you want all your money back in one day you can get it—the bank will just give you the cash of someone else who doesn't need it just then.

When you give your money to someone—a bank or Balducci's—you should expect something in return. Should others' use of *your* money be free? "In fact," says Cook's co-author, Robert Wool, "there is a business relationship between you and the bank; you should negotiate to get the services you want as any businessman would."

That cannot be accomplished without personal service, a keystone to good banking. Why? If you know how to present yourself, many of those strict bank policies the customer-service reps will drone on about are just as inflexible as Silly Putty. When the bank "knows" you—you deal with the same teller or officer—you can, for example, get access to funds from a New York City check without waiting three days for it to clear. Responsive human beings can make exceptions, "do you a favor." Try explaining your special circumstances to an A.T.M. or to the lackey without authority on the other end of the customer-service telephone.

You get personal service by being personal, advise Cook and Wool. If you just walk in off the street to open an account, you are about as welcome in the bank as a leper. If you haven't got impressive assets, then multiply your clout with that of family, friends, attorney, accountant, or—even more important—employer. Ask the treasurer to refer you to someone at your employer's own bank. Or if you're executive secretary to Mr. Big, ask him for a referral. Officers will treat you more kindly if they feel it will have an impact on profitable business accounts, or if treating you well will please an associate whose means *are* impressive.

It's that one-to-one relationship you're out to establish. Convince your banker that you're on your way up in the world, you're out to do business with one bank, and you want to know whether doing business there "makes sense." Money talks; if you have even a couple of thousand to throw around, throw it all into one bank and let it talk for you.

But be alert. Know as much as you can about how your bank operates. For example, a recent sign in Manufacturers Hanover's branch on Park Avenue South at 27th Street entreated customers to list cash and check deposits on separate deposit tickets. We learned from one teller that a significant number of mistakes are being made in processing: Sometimes cash deposits are treated as checks and held for the standard three days.

Find out what a bank like Irving is saying to you by obtaining confidential information behind your back. One Irving officer told us that because of the bank's five-day out-of-state holds and the even longer time it takes for a check to clear from, say, a small California bank, Irving is in effect extending credit to the customer. "Wouldn't you want to know who you were dealing with?" asked a Personal Banker at the Fifth Avenue and 21st Street branch. Irving claims it routinely tells customers it plans to run a credit check, but it did not extend this courtesy to us. And no other bank in our survey ran a credit check on us when we opened an ordinary checking account. "The negative marketing value of that isn't worth it," said Chemical executive vice-president William Turner.

You should be especially aware of mistakes. Despite the growing automation at many banks—or perhaps because of it—every one of them makes errors, usually to your disadvantage. Citibank says that 5 percent of its transactions are "unusual"—mistakes. Computer operator Dawn

Sievers once banked at the Citibank branch near Penn Station but got fed up with the poor service and switched to the nearby Bowery Savings Bank. The final straw came when Citi accused her of a $5,000 overdraft. The problem turned out to be a misplaced decimal point at an A.T.M., but, she says, "it took me 90 days to get that sucker straightened out."

Of course, even the best banks make errors. Attorney Joel Pangborn made a $1,360,000 deposit for a client into a mutual fund administered by Bank of New York last year. Trouble was, only $360,000 showed up on the account balance. "It took more than seven months for them to get it right," says an agitated Pangborn.

During our survey period, we were surprised to discover an extra $35,000 deposited to our National Bank of North America account. Needless to say, we didn't have to argue for months to clear *that* up; money was taken out the same day. But N.B.N.A. failed to credit us until almost two weeks later for the $103 deposit we *did* make.

Once you understand how your bank operates and realize you have a right to adequate service in exchange for the bank's use of your money, you should feel no remorse about complaining when service is atrocious. Banks do keep track of what customers think. Chemical and Manufacturers Hanover Trust showed us their customer surveys; Citibank proffered loose-leaf binders on A.T.M. traffic patterns, branch by branch. Chase, Irving, European American Bank, Marine Midland, and National Bank of North America all claimed to have done customer surveys, too, but would not release them to *New York*.

However, customers have to let their feelings be known. Listen to N.B.N.A.'s Witkin: "Why do people change banks? Because of high pricing and fees or because the bank hassled a person just too much and made too many errors. But customers don't switch because the tellers weren't friendly." If the feedback is that people will put up with snarling tellers, why would a bank do anything about it? Should you encounter a teller or officer who is rude, politely make an appointment to see the branch manager. If you get no results there, request the name and number of the regional or district manager. Like Jack Lemmon in *The Out-of-Towners*, always get names.

CONVENIENCE

Choosing the bank on the corner can cost you time and money.

MOST OF US SHOP FOR a bank the way we look for a mailbox — the nearest one will do. Or we pick a bank because it has a large branch network and plenty of A.T.M.'s. "Convenience" is so important to us that we will follow it blindly down the path to poor service and investment.

But what does it matter whether your bank has 100 city branches if you almost always use the branch nearest your home or office? And must you have 24-hour access to your money? If you have a pay-as-you-go life-style and never know what you'll spend day to day, then perhaps you need those glittering machines twinkling (supposedly) ever at the ready. But if you budget weekly expenses carefully, seldom make weekend withdrawals, and simply like the idea of being able to get at your money after hours, you don't need the big automated guns.

New York's major commercial banks fall into three categories. First are the four big mass-market banks—Chase Manhattan, Citibank, Chemical, and Manufacturers Hanover Trust—looking to draw in as many customers as possible and having branches on practically every street corner. Next are European American Bank, owned by a consortium of banks on the Continent; Marine Midland; and National Bank of North America, owned by National Westminster Bank P.L.C. of London. They are small to fair-size banks chasing the mass market, with 92 to 292 branches throughout the state, but with a relatively minor presence in Manhattan. Finally, there are Bankers Trust, Bank of New York, and Irving Trust, which have a relatively small Manhattan branch base and which cater to high-balance, high-income customers.

A fourth group, not considered banks for the masses, includes Morgan Guaranty and United States Trust Company of New York, which concern themselves only with the wealthiest clientele. You need $2,500 to $5,000 just to open an account, and if your minimum balance falls below that, Morgan, for example, will extract a quarterly service fee of $40 to $120. Lines were no better than at Bank of New York in the several visits we made to Manhattan branches of these upper-crust banks, and there are fewer of them: Morgan has just four posh marble-and-mahogany branches; U.S. Trust, two.

Whether a bank has a branch network appropriate to your needs is a highly individual matter. Suppose you own a co-op in the East Sixties, work downtown, and have a summer home in the Hamptons. European American Bank may be for you: branches at Fifth Avenue and 60th Street, 10 Hanover Square, and in Southampton. E.A.B.'s long lines in Manhattan, however, may be off-putting. You must therefore decide what you value most.

If you travel frequently to Rochester, Syracuse, and points upstate, Marine Midland, with a headquarters in Buffalo itself, gives you access to your account at 292 branches all over the state; Bank of New York does so with 186 branches. European American Bank, Chemical, and National Bank of North America have big branch networks on Long Island. Such banks are valuable, too, for parents whose children attend out-of-town colleges; money deposited in the city can be withdrawn at the student's branch. Chase and Manufacturers Hanover customers will find the pickings slimmer the farther away from town they go.

And remember, convenience is something to be re-evaluated every so often. What saves you a few steps today may mean a harder time getting your mortgage two years down the road—some convenience!

LINES

Are long waits and snappish tellers a deliberate strategy?

TO FIND OUT WHICH banks handled the customer onslaught most nimbly, we waited on line at five branches of each bank. On three Fridays we waited during the peak hours of noon to 2 P.M. We also got on line between noon and 3 P.M. on two "double peak" Fridays (which fall on the fifteenth or last day of the month, or just before a weekend containing one of those dates). And we made dozens of off-peak tests also. We chose branches for each of the ten banks in five areas: Wall Street, Times Square, Grand Central, Rockefeller Center, and upper midtown along Madison, Park, and Lexington Avenues. When a bank did not have a branch in an area, we chose the nearest one (for example, we had to bring Irving's 39th Street and Madison Avenue branch into the Times Square area). We logged the number of people on line, the number of tellers working, and how long it took us to reach a teller for service from the time we got on line.

Citibank had the dubious distinction of providing us with the single longest wait—36 minutes—and this on the first floor in its own headquarters building, at Park and 53rd, just a glance away from top brass. Citibank also had the worst lines overall, with an average peak-hour wait of 14.4 minutes.

Little European American and mighty Chase turned in the second- and third-worst performances, at 11 and 10.8 minutes, respectively. And National Bank of North America's 10.2-minute average wait seemed high, given its smaller customer base.

But there *is* good news: Bank of New York slew the giants magnificently, with an average peak-hour wait of only 3.6 minutes. The nearest contender, Bankers Trust, offered a respectable six minutes. Manufacturers Hanover Trust and Chemical did creditable jobs (6.6 and 8 minutes) for banks with large customer bases. (M.H.T.'s own study gave Chemical the best lines of the four largest institutions, and gave M.H.T. a close second.) Irving (8) and Marine Midland (9.6) turned in mediocre performances, given their smaller number of customers.

It will not matter to you, of course, what a bank's *average* waiting-on-line time is. What you'll care about is what lines are like at your branch. And we found great differences among the branches. Citibank senior vice-president William Heron admitted to us that a 25-to-30-minute wait at a Citi midtown branch is "typical." But our double-peak test at the Citibank in Rockefeller Center found us getting to the teller in only seven minutes. And though Bankers Trust proved to have speedy lines on the average, we had to wait nineteen minutes one Friday at the Seventh Avenue and 39th Street branch. In the matter of waiting on line, geography is destiny. Just three or four blocks can make a big difference. The lines were nightmarish at Chase's and Chemical's Sixth Avenue branches in the mid-Fifties, but at Rockefeller Center, only half a dozen blocks away, all was order and calm. So take a close look, some double-peak Friday, at the branch where you'll be taking your paycheck.

And scan the customer-service line; that will tell you just how committed your prospective branch is to personal service. Chase made us wait nearly 30 minutes when we opened our account at its Fifth Avenue and 14th Street branch. We noted long lines at three Citibank locations. Marine Midland customer service kept us on line for thirteen minutes at its headquarters building, and there were big lines at the Park Avenue branch at 46th Street.

But light or nonexistent customer-service waits were the rule at Irving, Bankers Trust, and Bank of New York—the smaller banks geared to more personal service in general—and at National Bank of North America (even though its average teller-line wait wasn't very good). We spent less than five minutes waiting for customer service at Chemical and Manufacturers Hanover Trust, the better of the large banks.

You'd never know it, but banks are capable of predicting pretty much to the person exactly how many warm bodies will grace their floors at a given moment. Many call in consultants such as the Big Eight accounting firm of Peat Marwick to apply computer staffing models. "You can plot the peaks and valleys, plug in what you want the service level to be—say, no more than ten-minute lines—and the computer will print out the number of tellers needed throughout the day for your branches," says Richard Dalrymple, who heads European American's branch banking. Chemical monitors the traffic in and out of its branches every day.

Why doesn't that kind of research always translate into faster service? Some banks—and particularly the large ones that service so many low-balance accounts—can't justify spending all that money on tellers. And there's another, somewhat more insidious reason many banks think they can get away with eating up your valuable time. "In New York," says Bill McGee, of Peat Marwick, "the general feeling is that people will wait longer because they're accustomed to waiting wherever they go—subways, theaters, department stores. Some banks think a two-to-three-minute wait factor is maximum. Others believe a longer wait does not necessarily impact the customer base." Citibank's Heron, as you might have guessed, agrees. "A 20-to-30-minute wait at noon on a payday in midtown is not as onerous to customers as a five-minute wait off-peak on Long Island."

Solutions to the problem range from the imaginative to the pitiful. Says Chemical senior vice-president Robert B. Willumstad, "The best way to keep traffic down is to get people out of the branches." To that end, Chemical has instituted a variety of programs, including fourteen mini-branches for cashing paychecks inside large institutions such as hospitals and colleges. If Chemical didn't have such a branch at Columbia-Presbyterian, for example, the hospital "would be releasing an extra 1,500 to 2,000 people into the St. Nicholas Avenue and 167th Street branch every Friday," Willumstad says. Chem's new "Banking à la Carte" ("Innovations," page 41) is a similar idea that should keep people out of regular branches. And hooray!

Somebody finally figured out that it is "inappropriate" for the customer to go begging for approval every time a transaction goes beyond the teller's authority. Chemical now stations supervisory people *behind* the tellers in some large branches so the teller can do the approval getting for you. Meanwhile, Marine Midland has adopted a down-to-earth approach that couples active encouragement of direct paycheck deposits—from the employer to the individual account—with A.T.M.'s. This allows, in effect, non-teller paycheck cashing.

But National Bank of North America is settling for signs that alert customers to what days and times they are most likely to run into trouble at each branch. And the *coup de grace:* In 1981, Chase simply threw up its hands at the problem and tried to soothe some line standers with short excerpts from silent films and film clips of "action-oriented sports and humor"—laughable in more ways than one. Says Chase spokesperson Amy Messing, "We found that customers wanted shorter lines rather than entertainment on line." You heard it here first.

People who have to cash paychecks on double-peak Fridays, or on a Thursday that's the fifteenth of the month *and* the last banking day before a three-day holiday weekend, had better bring along a Smurf sleeping bag. Best way around the problem: Try to get your paycheck, government check, or dividend payment into the direct-deposit system—where it sometimes becomes available a day or two early, and you might even be able to do your banking on Wednesday, which is the quietest day of all.

There was no systematic way to study rudeness or efficiency in tellers and officers. When we asked bank executives why so many of their tellers are seen as rude and why there never seem to be enough to handle rush periods, many cited low-quality applicants and high turnover as two factors. Though they beat their breasts about the tough job tellers have—serving the public, handling machines and complicated procedures, mastering the math—one suspects that the brass secretly think of tellers as, in the words of one top executive who requested anonymity, "urban migrant workers." Tellers are generally not well paid, but more money, we heard, is not the issue. Most agreed with Richard Dalrymple that "pay is not as critical as loving." This generally means a spate of teller-appreciation dinners, competitions for Teller of the Month or Year, and occasional breakfasts with top execs. One wonders whether we'd be talking love instead of money if some 93 percent of all tellers didn't happen to be female.

The real issue in handling the payday crunch is willingness to employ part-time help. If Tuesdays and Wednesdays are not especially busy, then by all means a bank should look for prospective tellers interested in a three-day week. European American, which evidenced some of the worst lines in our survey, is only now beginning to implement that policy—against the wishes of branch managers, who see an administrative nightmare. Manufacturers Hanover Trust, whose waiting-on-line

HOW DOES YOUR BANK RATE?

Comparing check-clearing times, waits on line, fees.

	Bank of New York	Bankers Trust	Chase Manhattan	Chemical Bank	Citibank	European American Bank	Irving Trust	Manufacturers Hanover Trust	Marine Midland	National Bank of North America
Assets (in billions)	$12.7	$40.4	$80.9	$48.3	$130.0	$8.4	$19.52	$ 64.0	$ 20.2	$ 6.8
1982 profits (in millions)	73.2	218.1	332.0	240.6	747.0	30.4	82.6	296.3	88.4	21.0
Branches, Manhattan	10	12	61	76	82	14	13	60	12	15
Total in state	186	13	213	260+	289	93	13	235	292	156
A.T.M. locations in Manhattan	2	0	45	35	78	1	0	23	4	7
Average wait on line at peak time (in minutes)	3.6	6.0	10.8	8.0	14.4	11.0	8.0	6.6	9.6	10.2
Funds availability: business day after deposit on which funds are available*										
Cash	1	1	1	1	0	1	1	1	0	1
$101 New York City check	2	4	4	1	4	3	3	4	2	5
$101 New Jersey check	2	7	8	2	7	4	6	4	2	7
$101 California check	2	7	10	2	10	4	6	4	2	9
Minimum opening deposit	None	None	None	None	$250	$100	None	None	None	None
Third-party checks cashed?	No	Yes	Yes	Yes	No	Yes	No	Yes	No	No
Fee for insufficient or uncollected funds	$7	$7	$7	$7	$6	$7	$7	$7	$10	$8.50 or $4
Stop-payment fee	$7.50	$5	$7.50	$4	$6	$5	$7.50	$6	$9.50	$7.50
Individual direct deposit?	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes

**Information on funds availability is based on our four-month research; checks we deposited to our accounts cleared in the times listed. The only exception: For Bankers Trust, where we did not open an account, we have listed the check-clearing times that the public-relations office gave us.*

times we found commendably short, is "paying a lot of attention to the problem," Joyce Healy says, "by filling teller vacancies, using a computer for scheduling, and using part-time and temporary help."

Some of the more automated banks see things differently. Chase's Carl Gustavson thinks A.T.M.'s herald a new frontier for the front line of banking. "Tellers as we know them will be phased out. In the future, they will handle primarily unusual transactions and perform customer-service functions." O brave new world . . .

CHECK CLEARING

Some banks clear an out-of-state check in two days, some in ten.

EVERYBODY TALKS ABOUT check clearing, but nobody ever does anything about it. This is one of the most openly controversial burs under the customer's saddle.

What's a three-day hold? Don't count the day of deposit. For the next three business days the bank will hold your money. On the *fourth* business day after deposit you will be allowed to have it. Weekends and holidays usually do not count as business days, of course.

Our check-clearing tests (chart, page 33) found that Chemical did the best job in town, clearing New York City checks the next business day and New Jersey and California checks the second business day after deposit. Bank of New York and Marine Midland cleared them all on the second day after deposit. National Bank of North America did the worst job on New York City checks, which were not available until the fifth day after deposit. The worst bank for out-of-town checks was Chase, which took eight days after deposit to clear a New Jersey check, ten days to clear one from California. The other banks' performance varied sharply, as the chart shows. And we ran across a neat bit of electronic thievery by Citibank: The day after we deposited a $101 check from California, the A.T.M. told us that $25 of it had become available. But when we wrote a check against the quickly cleared $25, Citibank paid it but robbed us of $6—for "uncollected funds."

Tellers can only give you the official line. We were told that a $5 check from California deposited at Citibank would take nine business days to clear. In fact, the money was available the next day. Apparently, with such paltry sums, some banks—like Bank of New York, Chase, Chemical, and E.A.B.—will clear the money quickly. Others are just as tightfisted as they are with big checks: National Bank of North America held the $5 check until the eighth day, Irving until the sixth, Manufacturers Hanover till the fourth, and Marine until the second.

Banks, when they say they have to wait for the check to clear, lead you to believe your check has to travel back to the issuing bank, then someone there sends the money off to pay your bank, which gives the money to you.

Here's how the system really works: After you deposit your $100 city check from, say, Chemical to Chase, and after the bank closes, your check and thousands of others are shipped off in a matter of hours to the Federal Reserve Building, on Liberty Street. There, through the night, the checks are processed on high-speed I.B.M. sorters. From there, your city check goes a couple of blocks south to the New York Clearing House, at 100 Broad Street, where at 10 A.M. the very day after you've deposited it Chase collects the $100 from Chemical, together with funds for all other checks Chase holds from that particular bank. The check then goes back to Chemical, and funds are eventually subtracted from the account on which the check was drawn. If the check doesn't come bouncing back within a day or so, Chase assumes it was good. Chase's three-day hold has nothing to do with when the *bank* gets its money in 99 percent of the cases.

It does not take much longer for your bank to collect cash from the Federal Reserve for out-of-state checks either. "For a check from a San Francisco or Los Angeles bank," says Theodore Allison, the Federal Reserve's staff director for bank activities, in Washington, "a New York bank could get the money overnight, provided they catch all the planes and meet the clearing deadlines."

Banks will tell you the holds are there to protect them from bad checks. "If someone were running a six-figure check-kiting scheme, it could cost us a fortune," says Manufacturers Hanover's Joyce Healy. Bank of New York, which refused to be interviewed by *New York*, would not even hint at its clearing schedule for fear publication of it would "invite skulduggery."

Risk comes with the territory of any business—just as profits do—and all customers should not be made to suffer for the deficiencies of a few. Only about 1 percent of all checks processed by the Federal Reserve System are returned, and a fraction of that 1 percent are forgeries or written against nonexistent accounts. Presumably a bank could put a longer hold on checks over, say, $1,000, and let longtime customers' $100 and $700 checks sail through.

What the banks really want your money for is to make money on it for themselves. They do not put your $100 under a mattress during those days they're holding it; they lend it out overnight to other banks at a profit. One day early last month the New York Clearing House processed $13 billion in checks. Assume they were all New York City checks and all held for three days (though not all checks *are* held; for example, checks deposited to many business accounts). If the federal funds rate were 8 percent, New York City banks could have made a cool $8.5 million by holding your money just out of reach.

The exception to this rule, as we've mentioned, is Chemical. "We give the customer the same credit we get," says Chemical executive vice-president William Turner. However, for Chem there are two caveats: The bank is reappraising its clearing schedule. "It might be overly liberal," Turner admits. The bank thus might extend the hold period an extra day in the near future. Also, if you're depositing a check in one of Chemical's new money-market savings or Super-NOW checking accounts, more conventional holds prevail—three days for a New York check, for example.

Curiously enough, absolutely no laws govern how long a bank can hold your funds. Last year the New York State Legislature proposed that the State Banking Department set appropriate times for banks. However, after the S.B.D. surveyed clearing times throughout the state and found a wide variation, its brilliant conclusion was that a law was neither desirable nor workable. Instead, the S.B.D. sold—and the Legislature bought—a fox-watching-the-henhouse idea: The New York State Bankers Association should urge its membership to make voluntary public disclosure of their schedules. "Our proposal is already bearing fruit. Many banks have begun to do this," says Ernest Kohn, the S.B.D.'s deputy superintendent of banks. We saw no evidence, aside from Chem's money-market-accounts brochure, that any such information was available in codified form. Chalk one up for the fox.

Suppose you write a check against that $100 check that is still "uncollected." Your home-branch manager might bounce it, or he could elect to do you the favor of paying it, depending on how good a customer you are, how profitable your average balances, whether you have direct-deposit paychecks, and your general record on returned checks. In either case you will usually be charged $7—though Marine charges $10 and National Bank of North America only $4. (For overdrawn accounts, though, N.B.N.A. charges $8.50.) Does a check written against insufficient/uncollected funds really cost the bank that much? Citibank's Heron told us, "It costs us something like $20 to $25."

In fact, it costs maybe a few pennies in lost interest if the bank *pays* the check. The Fed estimates the total cost at from 12 to 35 cents if it must be returned to the issuing bank. A battle is raging in California now on just this subject. Several class-action suits there charge that giant banks are illegally imposing these fees on customers. "The bank controls when a check on deposit clears, and that affects when you have 'funds available,'" says the plaintiff's attorney, David Baum, of San Francisco. "Our evidence is that it costs the banks 25 cents to 50 cents to return a check. California banks charge $4 to $10 for a bounced check. This is a punitive charge and a big profit center for the banks. Under California law you cannot extract a penalty by way of a fee." Some enterprising class-action attorney should scrutinize the New York statutes.

One way around the whole check-clearing mess is Citibank's "Instant Deposit Access." With that you can get cash immediately from your check deposited to a Citi A.T.M., but first you must have other accounts—say, savings deposits. The bank will give you instant access to just as much money as you have in your savings accounts. A hold is placed on *those* funds, which you then can't touch until that check clears. Citibank is thus *letting you have your own money!* Besides, "banks have always allowed you to cash a check instantly if there were equal funds in a savings account which they can hold," says Chase's Gustavson. Chase and other banks now have their own, slightly different versions of Instant Deposit Access.

You can also use your Citibank C.D. as security, but "read the fine print," advises Joyce Healy. If a check you deposit and instantly draw against bounces and Citibank has to pull the funds out of that account to cover it, you can incur some hefty early-withdrawal penalties.

About the only advantageous way to use Instant Deposit Access is to link it with overdraft-checking privileges. Then Citibank will give you the money and if the check does bounce, the funds come from that line of credit—for an interest fee, of course. If the check is good, there is no interest charge. In all this, however, Citibank requires that you bring something to the table; Chemical, with its quick check clearing, does not. And not everyone will qualify for overdraft checking or have enough funds on deposit in a savings account. If they did, they mightn't need their check cashed so quickly anyway.

AUTOMATION

Keeping it impersonal is good for the banks. Is it good for you?

AUTOMATION CAN SATISFY or infuriate, depending on how much emphasis your bank puts on it. First, the benefits to mankind. There is no arguing that Citibank has the best, fastest, biggest, and most sophisticated A.T.M. system in the city, and if machines turn you on, we suggest you bank with the master. Citibank's system of over 500 A.T.M.'s—more than all the other banks' combined—is truly amazing. Most 24-hour banking centers, as they are called, have two A.T.M.'s, each hooked to a different computer, one on Wall Street and the other in Huntington, Long Island. If one main computer should go down, the other one will still be working. At such times, the downed computer's A.T.M.'s will switch over to the other computer.

Second-best in A.T.M.'s is Chase, which is adding to its base of 122 machines at 45 Manhattan locations. Chase uses two computers, and the A.T.M.'s at each location are divided between them, explains Carl Gustavson. This system apparently works—sometimes. When we visited the Chase Plaza branch, downtown, only two of the four machines were out of service. We have, however, also seen all machines out of service at the 14th Street and Fifth Avenue branch, so the system is not foolproof.

Manufacturers Hanover Trust, Marine, and National Bank of North America all have A.T.M.'s, but not at almost all locations, as Citibank does, and when the things go down, the whole location can be out of service, a problem we've spotted frequently at M.H.T. and N.B.N.A. Bank of New York has two Manhattan A.T.M. locations, and European American has only one. Bankers Trust and Irving have none.

Chemical has perhaps the worst A.T.M. system of all, primarily because the machines are virtually all located outside the bank, not in a vestibule. Would *you* want to be withdrawing $100 at midnight at Chem's A.T.M. on 42nd Street near Third Avenue only to find "the money comes flying out onto the street," as customer Robert Wenz puts it? There is the danger of robbery while you're fidgeting with the buttons. And who wants to be getting cash from the machines during a February blizzard?

The coming hookups of A.T.M.'s into regional networks will make a money-machine card good even when you're traveling. Manufacturers Hanover Trust will be plugging into the CIRRUS network of banks in 35 states. "Next year at this time an M.H.T. cardholder will be able to get money out of Sun Bank A.T.M.'s in Florida," says Healy. Chase is tapping into the competing PLUS network, and Marine is exploring connecting into CIRRUS. That would mean a Marine MoneyMatic-machine cardholder would not only have account access through banks in other states but also be able to use M.H.T.'s machinery. Citibank, on the other hand, doesn't plan to wire itself into any network. "We have the best machines that can do the most," says Heron. "Why should we let other banks use them?"

The whiz-bang technology is intriguing indeed, but there is a dark side to all this robotry: It limits the all-important personal relationship. This is a major reason Citibank, the technology leader, gives such poor service and gets such low marks. Personal service and the exceptions to the rules that human beings make for customers cost money. Citibank apparently wants to limit what all but high-balance customers can get for their money to the number of buttons that can be pushed on the machines. The A.T.M.'s may well be the Skinner box of the eighties.

"We had to alter the fundamental banking relationship from customer and banker to customer and machine," explained Heron to Wall Street stock analysts last year. Citibank has successfully sold its idea to the public. One in three New York households has a Citicard; Citibank A.T.M.'s handle some 70 million transactions each year. "We have shown that an electronic handshake can be better than a gentleman's handshake," Heron told the analysts. The next step may well be indicated by a tiny Citi branch in Bay Ridge, Brooklyn, on up-and-coming Third Avenue: two A.T.M.'s and one customer-service desk for the masses, four real live human tellers for high-balance CitiExpress and Priority Service customers. "That's an excellent, prototypical Citibank branch of the future," says Heron. Citibank will be expanding its base of 500 A.T.M.'s by 40 percent to 50 percent in the next couple of years.

Citibank admits it likes to "encourage" customers to use the A.T.M.'s. A *Wall Street Journal* article last year spilled the beans that Citibank was even considering charging for teller service. The Citi won't admit going so far as to look the other way when there are complaints about testy personnel, but listen to how sarcastic Citibank senior vice-president Richard Kovacevich sounded in 1980, again talking to Wall Streeters: "Almost half our customers, even when given the option of dealing with one of our highly trained, attractive, efficient, cordial, eager-to-please New York City tellers—those tellers you all know so well—say, 'Thanks, but I'd rather do it myself.' " And are those extra-long lines an incentive to use A.T.M.'s, too? "That is not a conscious strategy," says Heron—quickly adding, "or an unconscious strategy."

Citibank and Chase both seem to be headed in this "Damn the human element—automate!" direction. Banks like Chemical, Irving, European American, and Bank of New York look at things a little differently, which is good for the customer. "We see A.T.M.'s as a supplement to human service," says Chemical's Turner. "I think people still want a human being they can talk to when they walk into a bank," agrees Dalrymple, of European American. "They haven't gotten rid of the lines," adds Irving's Genauer. "Now lines are attached to the A.T.M.'s." Citibank's Heron says peak-hour lines at A.T.M.'s average ten minutes in Manhattan.

CHECKING

Ordinary checking accounts, NOWs, Super-NOWs, money-markets.

PERHAPS THERE IS NOTHING so "standard" in banking as a checking account. But here, too, the differences from bank to bank are sometimes startling, and they will become more so in the future as banking deregulation continues. Low-interest savings accounts used to subsidize checking customers and borrowers. No more. "Pricing will have a greater relationship to cost in the future," says Heron.

From the wide array of available accounts, we chose to compare four types: (1) the ordinary checking account with a monthly service fee that is waived when balances are kept above a set level; (2) NOW checking accounts; (3) Super-NOW accounts, also called money-market checking accounts; and (4) money-market savings accounts.

The chart sets forth the results of our survey. For ordinary accounts, Bank of New York had the lowest monthly fee around: just $2.50 with a $300 minimum balance required. Bankers Trust, which undoubtedly seeks to price most people out of the bank, had the worst fee: an enormous $8 on accounts of under $500. On minimum balances, Marine did the best. At Marine you have to keep only $150 in your account to get "free checking." At Irving, the minimum-balance requirement was more than *thirteen times* that: $2,000.

NOW checking accounts pay 5.25 percent interest and have no monthly fee when the required minimum balance is maintained. Among the NOWs, Bank of New York again had the lowest fee—$2—and Marine the best minimum-balance requirement: $500. The worst NOW-account service charge was at National Bank of North America. There, if your balance falls even a dollar below $1,000, you lose your entire interest of $4.37; if the balance falls below

WHERE DO YOU GET THE BEST DEAL?

Checking and savings accounts (week of February 14)

BANK	ORDINARY CHECKING ACCOUNT	NOW ACCOUNT	SUPER-NOW ACCOUNT		MONEY-MARKET SAVINGS ACCOUNT	
	MIN. BAL.; FEE[1]	MIN. BAL.; FEE	MIN. BAL.; INT. RATE	MIN. BAL.; FEE	MIN. BAL.; INT. RATE	MIN. BAL.; FEE
BANK OF NEW YORK	$300 $2.50	$2,500 $2–$4	$2,500 7.75%	None $10	$2,500 8.75%	None 25¢ per check
BANKERS TRUST	$800 $3–$8	$2,000 $5–$8	$5,000 7%	$5,000 $5–$15	$7,500 8%	$5,000 $10–$15
CHASE	$500 $6	$3,000 $4–$8	$2,500 7%	None 35¢ per check	$2,500 9%	None
CHEMICAL	$500 $4–$6	$3,000 $4–$7 +20¢ per check	$2,500 6.75%	$10,000 $6 +20¢ per check	$2,500 8.75–9.75%	$2,500 $4–$7 +20¢ per check
CITIBANK	$1,500 $2	$3,000 $6	$2,500 6.67%	$5,000 $10	$2,500 8.62%	None
EUROPEAN AMERICAN BANK	$500 $4	$2,000 $5	$2,500 7.5%	None $5	$2,500 8.5%	None
IRVING TRUST	$2,000 $3–$6	$4,000 $5 + 25¢ per check	$5,000 6.87%	$10,000 $9	$2,500 7.77%	None
MANUFACTURERS HANOVER TRUST	$500 $5	$1,000 $6	$2,500 7%	$5,000 $10	$2,500 8.25–9.25%	None
MARINE MIDLAND	$150 $3	$500 $4	$2,500 7.25%	$2,500 $5	$2,500 8.65%	None
NATIONAL BANK OF NORTH AMERICA	$500 $5	$1,000[2] $4	$2,500[3] 7.5%	$5,000 $7.50 + 25¢ per check	$2,500 8.5%	$1,000 $7

[1] For all categories, "minimum balance" means the amount a customer must keep in his account either to avoid paying the listed service fee or to obtain the listed "market" interest rate. (See "Checking Accounts" in text for an explanation of interest rates paid if a customer does not maintain the minimum balance for Super-NOW or money-market accounts.) Unless noted, there are no per-check charges as long as minimum balance is maintained.

[2] If a customer's balance falls below $1,000, he loses his 5.25 percent annual interest; below $500 he also pays this fee.

[3] Customer receives no interest if balance falls below $2,500.

$500, you lose interest *and* you pay a $4 service fee.

Super-NOW accounts generally pay a point or so less than non-bank money-market-fund interest rates (as long as a minimum balance is kept; if that minimum balance is *not* maintained, the interest rate drops to 5.25 percent). Super-NOWs are federally insured and give the customer full check-writing privileges; most have fair-size monthly service fees unless the minimum balance is maintained.

As for the money-market savings accounts, the banks are currently bettering the non-bank money-market-fund interest rates, though that situation is not likely to last. The accounts are federally insured. Most banks are linking the money-market accounts to regular checking accounts so that customers can make all the transfers they want into the checking account, on which an unlimited number of checks can be written.

Only Bankers Trust, Chemical, and National Bank of North America exact a maintenance fee. Almost all of the banks require that the customer keep a minimum balance to obtain the market rate. If the balance falls below that, the interest rate reverts to the old 5.25 percent for the month. There are notable exceptions, however. In its money-market account, Irving will penalize you with the 5.25 percent rate *only* for those days the balance falls below $2,500, not for the whole month. If the balance goes above $2,500, the market rate applies. At Bankers Trust, a customer must keep an average of $7,500 on deposit—$5,000 more than any other bank requires—to obtain the market rate.

The key differences among the money-market accounts from bank to bank are the interest rates and monthly fees. But an analysis of these at this time could be misleading. Why? The whole purpose of banks' having money-market accounts was to draw back the billions that flowed out their doors when all they could offer was 5.25 percent passbook savings rates while Kemper, Vanguard, and other money-market funds were paying twice that and more. The marketing blitz has been on, and many banks—Chase, Manufacturers Hanover, Chemical, and Marine—were paying artificially high rates, on the order of 9 to 11 percent. Those rates have now dropped to between 8 and 10 percent. Once the honeymoon is over and all those new customers are sucked in, these rates will no doubt fall to what the average money-market fund is *really* paying.

(Right now it's really paying about 7.6 percent.)

Most of the Super-NOWS are a bad deal. "Be very careful to look at the fees involved," says Barbara Akerley, editor of *Donoghue's Money Fund Report*, which covers real money-market funds. "When we quote a money-fund yield, it's net of management fees. When a bank quotes its rate, you have to subtract the monthly fee." Thus, on $2,500 in Manufacturers Hanover's Super-NOW account, you can get 7 percent annual interest—let's assume for the whole month. That's $14.58. Looks pretty good. But because your balance was below $5,000, subtract a $10 service fee. Result: $4.58 interest for the month, an actual annual interest rate of 2.2 percent . . . well below the current money-market rate. It's even worse, of course, than the 5.25 percent passbook-savings rate.

And you should probably not even consider using a bank money-market checking or savings account unless maintaining a $2,500 minimum balance is no problem, so you don't lose the market rate of interest. As we've mentioned, if you don't make the $2,500 minimum, your interest rate falls back to 5.25 percent. Most non-bank money-market funds, on the other hand, can be opened with $1,000 and will pay the market interest rate no matter what the balance. Some non-bank money funds can be started with $500, and the Alliance Capital and Alliance Government Reserves funds have no minimum opening-investment requirements.

Some cautions: At Bankers Trust you will not get the market rate if your Super-NOW and money-market-savings-account balances fall below $5,000 and $7,500, respectively. Irving has a similar Super-NOW setup, with a $5,000 minimum. And at N.B.N.A., you'll get *no interest* on the Super-NOW if the balance is below $2,500! Above that, you'll get 5.25 percent on the first $2,500 and market rate thereafter. (Customers with $10,000 minimum balances do get the money-market rate on the entire balance.) For the Super-NOW, the bank tacks on an additional $7.50 monthly fee if the balance is below $5,000. Thus, even if you keep the $2,500 minimum balance, your monthly interest gain is only $10.94 *minus* the $7.50 fee. Total value of the deal: $3.44. Your "money market" account paid you little more than 1.6 percent.

MORTGAGES AND LOANS

A glance at rates, and some tips on proving you're creditworthy.

NOWHERE IS ESTABLISHING A personal relationship more important than when you expect to apply for a loan or mortgage from a bank. Unfortunately, some banks are moving the masses away from personal service in loan applications too. Bank of New York, Chase, and Manufacturers are leading the way with telephone loans. While it is convenient to do everything over the telephone except sign the loan papers and pick up the money, such services continue the Skinner-box approach begun by A.T.M.'s. You and your creditworthiness are reduced to an anonymous point-system formula to an even greater extent than when you apply for the loan in person.

Don't sit still for that. There is more to a person's needs and ability and willingness to repay than can be patched together from credit reports, gross income, the number and credit limit of charge cards you hold, and how many years you've lived in the same place. As we've mentioned, banks love to deal with people they "know." Thus, if you've been dealing with the same officer for two or three years, he may know you keep $3,000 stashed away in your NOW account; if he knows you're moving up in your company and in the world, with corresponding increases in the size of the deposits you're making to your accounts, you stand a much better chance of getting the mortgage or loan you want than Joe Schmo, who walks in off the street demanding $100,000 because his apartment building is going co-op.

For one thing, some banks offer better rates to preferred customers on personal loans and, to a lesser extent, on mortgages. Citibank, which is intent on building "total relationships," however impersonal, with its customers, will knock 1 percent off the mortgage rate for bank customers who have both their primary checking and savings accounts at the bank.

Too, most banks do not like to lend you an amount that would make for monthly payments larger than one week's gross pay—including repayment on debt you already have, tax on the dwelling, insurance, and, if you're borrowing for a condominium, maintenance fees. If, however, your banker knows you, the rules can be bent.

Establishing a good personal relationship with a good personal bank takes time. Thus, if you expect you'll be needing a mortgage or large personal loan within a year or two, considerable planning may be involved. You must shop around; know what you're getting involved with. You don't want to waste years salting away thousands in a savings account only to find that your bank will not finance the co-op you've been planning to buy, because the building conversion is still in progress.

Some banks, like National Bank of North America, won't even make a co-op or condominium loan. (Marine will enter the co-op-loan field in the spring.) Irving and Bankers Trust do not offer *any* mortgages. "We will refer you to one of our correspondent banks that does offer them," explains Irving's Genauer—for example, the Bank of Babylon, in Scarsdale. While that sounds like small consolation from a Personal Banker, such a phone call is valuable and gives you clout at that correspondent bank: You are welcomed when you walk in the door, since you are a referral from a valued banking brother.

You should, of course, follow all the standard tips on going for a loan that you would find in any book on the subject—obtain a copy of your credit report first, dress neatly and formally, and don't lie about credit information, though you *can* stretch your salary a bit. Beyond that, authors Cook and Wool suggest that you explain any black marks on your credit history to your banker. Everyone has gone through bad financial periods or refused to pay a department-store bill for months—in accordance with the law—until damaged merchandise delivered by the store was replaced or fixed. That would constitute a "surprise" during the loan's processing, and bankers are worried enough about lending you money as it is, even though statistics show they almost always get their money back. Inform your banker of any trouble spots so he can work on *your* side when the credit reviewer raises questions.

When we investigated the eight banks that do give mortgages (chart, below), we found a wide range of preferred rates, interest rates, and origination-point charges—a one-time charge at the time the loan is made, with each "point" equaling 1 percent of the total amount of the loan. We compared this information with that at five savings banks—Bowery, Dime, Dry Dock, Lincoln, and Williamsburgh—and found that, at least for the week of February 14, you didn't necessarily get better fixed rates at S. & L.'s, as common wisdom would have you believe. For example, at Lincoln and Williamsburgh, the fixed home-mortgage rate was 13.25 percent, higher than at Bank of New York and Chase, but lower than the rate at almost every other commercial bank except Marine, which tied. Meanwhile, three of the savings banks didn't give preferred customers a break over non-preferred customers on personal-loan rates. All of the commercial banks except Irving Trust did.

In shopping for a mortgage or interpreting the chart, you may need these definitions.

Adjustable-rate mortgages have rates adjusted up or down, depending on market conditions, at pre-determined intervals—for example, every six months, every year, or every five years.

Balloon mortgages are short-term loans with low

MORTGAGE AND LOAN RATES

The banks' best fixed rates[1] (week of February 14)

BANK	**MORTGAGES**						**UNSECURED PERSONAL LOANS**	
	HOME MORTGAGES		**CONDOMINIUMS**		**COOPERATIVES**			
	PREFERRED CUSTOMERS[2] INTEREST; POINTS; TYPE	NON-PREFERRED CUSTOMERS INTEREST; POINTS; TYPE	PREFERRED CUSTOMERS INTEREST; POINTS; TYPE	NON-PREFERRED CUSTOMERS INTEREST; POINTS; TYPE	PREFERRED CUSTOMERS INTEREST; POINTS; TYPE	NON-PREFERRED CUSTOMERS INTEREST; POINTS; TYPE	PREFERRED CUSTOMERS	NON-PREFERRED CUSTOMERS
BANK OF NEW YORK	13% +3	Same	13% +3	Same	14.5% +3	None	18%	19.5%
BANKERS TRUST	None	None	None	None	None	None	19%	None
CHASE	13% +3	None	13% +3	None	13.5% +3	None	17.25[3]–19.25%	None
CHEMICAL	13.5% +3	14% +3	13.5% +3 adjustable	14% +3 adjustable	13.75% +3.5 adjustable	14.25% +3.5 adjustable	18%	19%
CITIBANK	11.75% +3.25 adjustable	12.75% +3.25 adjustable	11.75% +3.25 adjustable	12.75% +3.25 adjustable	12.25% +3.75 adjustable	13.25% +3.75 adjustable	17%	19%
EUROPEAN AMERICAN BANK	13.75% +3	None	13.75% +3	None	14.25% +3	None	17.5%	20%
IRVING TRUST	None	None	None	None	None	None	18%	Same
MANUFACTURERS HANOVER TRUST	13.5% +4	None	13.5% +4	None	14.25% +4	None	17%	18%
MARINE MIDLAND	13.25% +2	Same	13.25% +2	Same	Available in spring		16%	17%
NATIONAL BANK OF NORTH AMERICA	13.75% +3	14.25% +3	None	None	None	None	18%	19%

[1] *Since many banks have several mortgage and co-op loan rates, we asked each bank to give us its most favorable fixed rate. When the bank had no fixed rate, we listed its adjustable rate. Please see the "Mortgages and Loans" section in the text for definitions of adjustable and fixed mortgages, as well as "points."*

[2] *Usually a loan applicant must have a combination of checking and savings accounts in a particular bank to be considered a "preferred customer." But the definition of the term varies from bank to bank. "Non-Preferred Customer" means, in this chart, either (1) that the loan applicant has an account but is not a "Preferred Customer" at the bank in question or (2) that the loan applicant has no account at the bank in question.*

[3] *.25% discount for automatic withdrawal of payments from checking.*

monthly payments, but also involve a single, large "balloon" payment at the end of the loan's five-year term. When they come due, the bank has no commitment to renew.

Fixed-rate mortgages usually run 25 or 30 years, have a fixed interest rate for the entire period, and thus have fixed monthly payments for the period. When the last payment is made, you own the house free and clear.

Our mortgage-and-loan chart is only a snapshot of ever changing rates, and cannot list every one of the mortgage rates each bank offers—nor discuss differences in maximum amount of loan offered, percentage of the purchase price that the banks will loan, promptness of loan decisions, and other factors.

How can you choose which kind of mortgage will give you the best deal? You'll probably be offered a lower rate—about one percentage point—on an adjustable-rate loan; that's because the risk to lenders is lower; they are not stuck lending money at, say, 8 percent for 30 years while inflation runs wild at 18 percent. (That's why so many savings and loan associations, saddled with a lot of low-interest long-term mortgages, have been having trouble recently.) Consumers must pay a premium interest rate for the security of knowing fixed-rate payments will remain rock-steady. But for the consumer, there are risks to adjustable-rate mortgages. The rates and monthly payments could skyrocket. "Banks," says Robert Wool, "probably know more about where rates are going than you do. Choosing an adjustable-rate mortgage is like playing roulette against the house." On fixed-rate mortgages, if interest rates rise, your rate doesn't. If they fall low enough, you can always pay off your high-interest mortgage, providing your contract contains a clause to that effect.

SPECIAL SERVICES

Short lines, friendly bankers, and other perks for high-balance depositors.

IF YOU HAPPEN TO BE A small-business man, medical or legal professional, senior citizen, or just someone with bags of money lying around, the banks are looking for you. Banks across the country are only now making sure these profitable customers get quick, high quality, personal service. But a potential high-balance professional or business customer should carefully examine his needs and check into the bank's ability and willingness to deliver what he's paying for.

The reason the masses had to wait on that 27-minute line at Chase's Fifth Avenue and 44th Street branch is that Chase is grooming itself for small-business and high-balance customers. That skewed emphasis is bad for you if you keep only a small checking-account balance, but it's worth investigating if you've got the bucks and wonder where to put them for safekeeping.

For business customers, Chase has rolled out the red carpet in the form of a prototype Business Banking Center, on the eighteenth floor at 270 Madison Avenue, at 39th Street. Opened last September, the center drew its first 150 customers—area attorneys, C.P.A.'s, interior designers, commercial photographers—from Chase's now-shuttered ground-floor branch at 271 Madison. While the professionals were "a small percentage of the customer base, they represented nearly two-thirds of the branch's deposits," explains Chase's third-quarter corporate report. Wooing the potential clientele with introductory cocktail parties, Chase sought out people involved in businesses in which it saw potential.

At the banking center, which Chase believes is the first of its kind in the country, customers discuss their affairs with bankers in private offices amidst Rauschenberg sketches and sculptures from the Rockefeller Collection. There are two tellers and no lines, and loan decisions are made within 48 hours. Four more such centers are planned for 1983. "I think the purpose was to separate the business aspect from the retail aspect," explains customer Jack Immerman. "People of consequence shouldn't have to be concerned with the annoyance of standing on line for 30 minutes. It's not that other people's time is not valuable, it's just not as important." Adds branch manager Pat Ranahan, "They get service here they ordinarily wouldn't get at the regular branch. People like to be treated special, and they want to be in and out."

Bankers Trust's quest for the well-to-do customer is even more messianic than Chase's. In 1980 it fled the mass market altogether and sold all but 14 of its 103 branches in the metropolitan area. Bankers Trust, like Bank of New York, refused to be interviewed by *New York*—"We're not advertising," explained the public-relations flack—adding that B.T.'s target market is that segment of the population that has an annual income of $100,000, investable assets of $250,000, and a net worth of $1 million.

Citibank has also been unabashedly lusting after the high-balance customer, even so far as to taunt the regular peons with this sign at the end of that 36-minute marathon: TIRED OF WAITING ON LINE? KEEP JUST [$5,000] IN BALANCES AND HAVE YOUR OWN SPECIAL TELLER. The pitch is for CitiExpress, which also gives you a special service number that bypasses the central switchboard. "No busy signals, no waiting for someone to pick up the phone, no transfer calls to different departments within the bank," coos the CitiExpress pamphlet, in the process revealing yet more nightmares in store for *regular* Citibank customers. Citibank is the only bank that has no direct telephone lines to its individual branches.

Citibank also has Priority Service for those with a balance of $25,000 or more. Explains William Heron, "We have differentiated service based on balance levels. For example, a CitiExpress customer will generally wait no more than five minutes on line."

A Louis Harris poll shows that Chemical has the largest share of the small-business market in the metropolitan area, thanks to "our aggressively going after it over the last four years," says Robert Willumstad. Those customers have their own officer at each branch and special tellers at Select Banking Units in 32 branches.

Irving Trust, one of the least technology-oriented of the ten banks, has, since 1972, assigned each customer an officer called a "Personal Banker," whose name and telephone number are printed on the monthly statement. The bank has thus been paying special attention to high-balance customers for ten years—far longer than Citi. (Bank of New York, however, has been serving the high-balance customer since it opened, in 1784.)

The more cash you have at Irving, the more experienced your Personal Banker will be and the fewer other customers there will be to distract his or her attention. But Irving was the first commercial bank to segment its *entire* retail-customer base in this fashion. "We do not discourage anyone from banking here," says Emanuel Genauer. "Tomorrow's more affluent customer may not be today's." Genauer was a bit cagey, but the bank later confirmed that the more profitable customers with "more sophisticated banking needs" might share a Personal Banker with a couple hundred other people, while clerical-staff customers, which the bank is servicing primarily in deference to the bank's corporate clients, are lumped in with maybe twice that number.

In at least three of thirteen branches, Irving's real *crème de la crème* are further stratified into a Personal Financial Management Group, which offers the whole range of services available at other top-drawer banks, from investment and tax advice to large loans, estate planning, and trusts. And so-called Personal Bankers will seemingly go to any length for their best accounts: One helped a customer get a car into and out of the country, another intervened to rescue lost luggage from the clutches of an airline's bureaucracy. Now that's service.

Finally, Bank of New York offers a unique service to its small-business clients, CheckInvest, which links a regular business checking account to a money-market fund. Any excess funds in the account at the end of the day that are over a target balance are invested in the money-market account. It is an excellent way for a small business that doesn't have an investment staff to make money on its money rather than just having it sit in the checking account accumulating profits for the bank.

INNOVATIONS

At the supermarket, at home, in your office, the bank will come to you.

ALL OF THE BANKS TRY out new ideas from time to time. Marine Midland is offering discounts on E.T. dolls for new savings deposits. Chase had those cute little teddy bears wearing vests a while back. Genuine innovation that speeds service—or attempts to—is something else again.

We found the most consistently innovative approach to handling people's banking needs at Chemical, a bank that European's Richard Dalrymple, himself a Chemical alumnus, labeled "imaginative." This month Chem plans to introduce "Banking à la Carte," a wheeled banking cart capable of moving from floor to floor in large office buildings such as the World Trade Center. Two tellers will stand at the windows, a supervisor behind them to handle special approvals, and you'll have to contend only with the others from your floor when you want to bank. If a large number of people are scheduled to bank on any one floor, individuals will probably be given appointments. Chemical has ten such carts planned for release this year.

It's easy enough to miss the significance of all this. In an age when most large banks are serving their huge customer bases with machines instead of people, Chemical is using technology to bring personal service to the hoi polloi—and by appointment, no less. That indicates something about Chemical's approach to mutual customer-bank concerns.

Chemical is also testing Pronto, banking by Atari computer, in 200 area homes. Like A.T.M.'s, this could prove useful for routine transactions, though, of course, it can never replace the personal banker-customer relationship. Citibank too is testing a bank-at-home system.

No-walk bill paying is possible with Chase's Bank by Phone. For a monthly fee of $1.50, customers can give bill-paying instructions by phone and Chase will handle the details. Automatic monthly mortgage and loan payments can also be arranged. You can also check balances and transfer funds between accounts. For people who handle a large number of bills to the same list of people, this, like Chemical's Pronto, could save time.

Finally, Manufacturers Hanover Trust and even Bank of New York are talking about A.T.M. kiosks—stand-alone machines located where people need money. M.H.T. has one such kiosk at La Guardia Airport; Bank of New York has them at 90 Buffalo-area supermarkets.

Loans-by-phone, A.T.M. kiosks, Banking à la Carte, and bank-at-home computers are all steps in the progression of innovations that will make it virtually unnecessary for people to set foot inside a bank in the future. The key is bringing banking services to where the people are, not vice versa. "Just look at other types of retailers," says M.H.T.'s Joyce Healy. "You can buy Calvin Klein jeans in any store, but banking services have always only been available in a bank. That's starting to break down now." Those banks that can bring banking to the customers with a sophisticated blend of personal human service *and* machines will probably be the best bet for consumers.

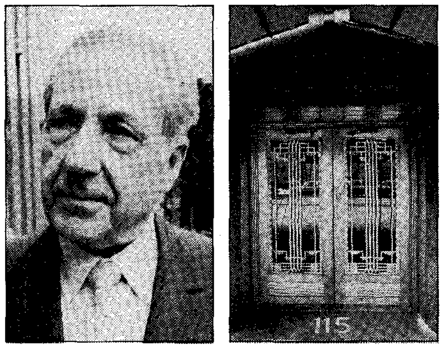
Banking in New York and around the country will be undergoing drastic change in the years to come as the increased competition and cost of deregulation force banks to deliver services more efficiently and more cheaply. The price of services you get—personal and otherwise—will start bearing more of a relationship to actual costs. That's not bad—provided you get what you pay for. Make sure you do. ▬

Where They Lived

By Ellen Hopkins

Ghosts of famous New Yorkers haunt buildings we walk by each day. There are plaques to remind us of the birthplaces of Henry James and Herman Melville, or the spot where Alexander Hamilton died after his duel with Aaron Burr. And some houses of the famous have been turned into museums, such as the Abigail Adams Smith residence. But hundreds more remain unknown, even though many are little changed from the days when their illustrious tenants lived there. In a city of perpetual change, these places are enduring physical documents of the lives that made New York the city it is. A selective directory to some of the least known and most colorful:

FRANK COSTELLO



115 Central Park West

ON THE NIGHT OF MAY 2, 1957, Frank Costello returned to his home, in the Majestic Apartments, at 115 Central Park West, and found a fat man waiting for him in the sleekly futuristic lobby. The stranger pulled out a gun and announced, "This is for you, Frank" before firing at point-blank range into Costello's head. Costello survived the attack and several months later threw a dinner party in his apartment. Among the guests of honor was Vincente "The Chin" Gigante, the man supposedly behind the gun. Costello later told detectives investigating the shooting, "I don't know who could have done it. I don't have an enemy in the world."

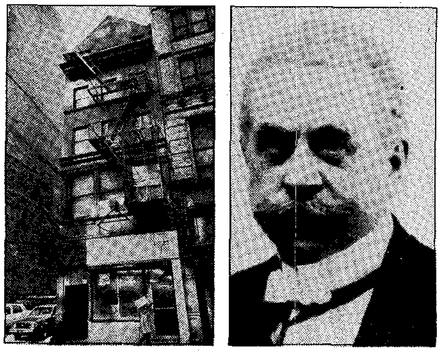
Whatever the merits of that claim, no one ever got off another shot at Costello, and in 1973 he died peacefully, at the age of 80, in his bed.

The departed mobster left a remarkable apartment. When George Wolf, Costello's personal attorney for 30 years, first went to the Majestic, he was quite impressed. "It was a seven-room penthouse on the eighteenth floor, obviously furnished in extremely good taste by a fine decorator," Wolf recalled. He went on to describe an interior that relied heavily on gold hangings with scalloped valances. Wolf had seen Costello almost every day. "I came to his famous breakfasts in his apartment along with the high and mighty from both political and Mafia circles."

A typical day for the Boss of Bosses would begin with his taking a call in his silk dressing gown, perhaps from Bugsy Siegel in Los Angeles, or Jake Lansky in Miami. (Frank paid technicians to "sweep" his phone for bugs on a regular basis and let him know when it was clear.) And then the guests would start to arrive. A Tammany Hall leader, a mobster like Tony Bender, and various bookies would sit side by side at the table and enjoy Costello's bacon and eggs.

It was a civilized start to the daily running of his business.

STANFORD WHITE



22 West 24th Street

TWENTY-FOURTH STREET BETWEEN Fifth and Sixth Avenues is a dingy block, and No. 22 is as drab as its neighbors. Eighty years ago, the unobtrusive exterior was the perfect camouflage for Stanford White's favorite hideaway. In 1901 he introduced sixteen-year-old Evelyn Nesbit to the pleas-

Buildings photographed by Jody Caravaglia. Photographs: left, U.P.I.; right, Wide World.

“. . . A drab façade hid Stanford White's love nest. . .”

ures of the Red Velvet Swing there. Evelyn said, “Imagine my delight when Stanford White proposed: ‘Let's put this little kid in the swing first.’ What fun it was to be tossed higher and higher until my feet pierced a huge Japanese paper parasol. . . . The oft-mentioned Mirror Room was on this floor, too, but I did not see it that day.”

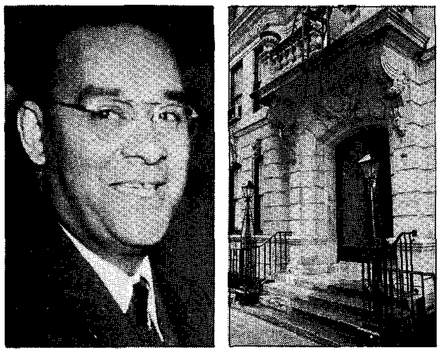
When Evelyn finally did see the legendary room, she was quite smitten by the walls and ceiling covered with mirrors, the floor of imitation glass, and the immense green velvet couch, where White plied her with champagne. This room led to another with a four-poster bed surrounded by more mirrors and lit indirectly with multicolored lights. One of the last things Evelyn remembered doing that night was playing with the rose- and blue-light buttons. When she awoke, White was calling her “kittens” and begging her not to cry. “It's all over,” he said soothingly. “Now you belong to me.”

EDIE SEDGWICK

16 East 63rd Street

J.F.K. HAD BEEN ASSASSINATED, BOMBing had begun in the Gulf of Tonkin, Warhol's Factory was at its peak, and Edie Sedgwick needed a French maid. She wanted someone to get her up in the morning, feed her amphetamines, and talk to her. So Ondine, a free spirit who made the lakes and trees of Central Park his home, took on the job. Edie lived in the brownstone at 16 East 63rd Street, a tall, narrow, grimly colored building with startlingly large windows. The apartment was always a mess. It had been furnished by Mrs. Sedgwick and looked it—elaborate cigarette lighters, fur throw rugs, solid-crystal paperweights, and a large leather rhinoceros—all the proper trappings of a wealthy person. When Edie was awake, she and Ondine would sit on the rhino, listen to Callas sing *Traviata*, and marvel at how lucky they were to know Andy Warhol. One day they decided to put amphetamines in the cleaning lady's tea. They watched, fascinated, as the woman vacuumed one tiny rug for what seemed to be an eternity, back and forth without ever plugging the vacuum cleaner in.

RICHARD WRIGHT



82 Washington Place

IT WAS 1945, AND IN THE SUPPOSEDLY racially liberated setting of Greenwich Village, Richard Wright and his white wife, Ellen, were having a difficult time purchasing a home. Real-estate restrictions forced the Wrights to use their lawyer to negotiate a deal for them. When, in spite of their precautions, news of the house sale leaked to the press, the results were not pleasant.

While refusing to sell, the Wrights put off moving into their new home until the following year. Fearing reprisals if they evicted the one tenant left in the house, they decided to wait until his lease expired, and moved to 82 Washington Place in the interim. *Black Boy* had just been published to very favorable reviews, but Wright was far from happy. The small apartment he and Ellen had in that mildly shabby, large brick building made it difficult for him to work, and Greenwich Village was turning out to be a good deal more racist than he had ever anticipated. Restaurants served Wright salted coffee, neighborhood shopkeepers called him “boy,” and he still had to go all the way up to Harlem just to get a haircut.

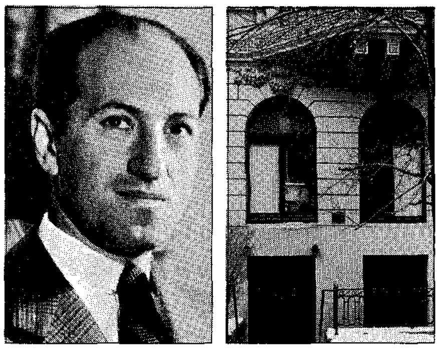
GYPSY ROSE LEE

154 East 63rd Street

A LIFE IN SHOW BUSINESS IS NOT AN easy one, and Gypsy Rose Lee bought the pink pseudo-Spanish house at 154 East 63rd Street as a place to retreat from the sordid world outside. Her first real home had 26 rooms, marble floors, seven baths, a greenhouse, an elevator, and a small outdoor pool (not to mention a closet equipped with a red plush-covered ladder leading up to the closet of the bedroom directly above; apparently the former owner had had odd nighttime habits). It's a house that needs flamboyant tenants. Gypsy more than amply lived up to this requirement. During the heat wave of 1942, she and her sister, June Havoc, were indulging in a little skinny-dip in the atrium pool. The doorbell rang and the two could hear an argument going on below them, concluding with their maid's saying firmly, “I am sorry, mister, but the girls is in the bird bath.”

Gypsy became something of an art collector while living on East 63rd Street: An enormous nineteenth-century Bouguereau nude was one of the *déshabilleuse*'s favorite acquisitions. At least it was until the day her young son, Erik, brought home two friends. The moment the guests saw the painting, one of them shrieked, “Zowie! When did your mother have *that* taken?”

GEORGE GERSHWIN



316 West 103rd Street

Lady Be Good HAD BECOME SUCH A hit that George Gershwin's family decided to buy a house at 316 West 103rd Street, near the Hudson River, so that the composer would have more privacy in which to work. But the small stone house soon became something rather more than a sanctuary. When S. N. Behrman once came to visit, he found a group of strange young men smoking and playing billiards on the first floor and another group on the second. Behrman finally found Ira Gershwin on the fifth floor and asked him who the players were. Ira admitted he had no idea. “There's a bunch of fellows from down the street who've taken to drop-

Photographs: top, U.P.I.; left, Wide World; bottom and right, the Bettmann Archive.

"...Sinclair Lewis and Dorothy Thompson chose

ping in here every night for a game."

To get any work done, George was forced to barricade himself in his fifth-floor study. His father would often sit outside the closed door, listening with a pleased expression when George's playing continued without interruption, his brow furrowing with anxiety when it stopped. Once, after a longer than usual silence, the senior Gershwin could stand it no longer and burst into the study, whistling the last theme his son had played. "Does that help you, George?" he asked.

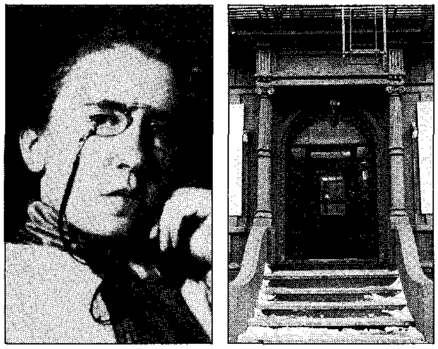
BILLIE HOLIDAY

108 West 139th Street

BILLIE HOLIDAY'S MOTHER, SADIE, was famous for her fried chicken, and while a stickler for good manners (she wouldn't stand for anyone's dropping salt on the floor), Sadie was popular with all her musical daughter's friends. In her autobiography, Billie told of a typical night in their apartment, where "some cat would be cussing out some broad a blue streak. But he'd always stop somewhere in the middle, out of respect to Mom, and say, 'Excuse me, Mom, I'm sorry, but I got to straighten this whore out.' "

One hundred and eight West 139th Street is a hodgepodge of architectural styles, but Billie described it as "more than a home." It was, she said, "a combination YMCA, boardinghouse for broke musicians, soup kitchen for anyone with a hard-luck story, community center, and after-after-hours joint where a couple of bucks would get you a shot of whiskey and the most fabulous fried chicken." It was while living in this railroad flat that Billie began singing and acquired the name Lady Day. Sadie's money had run out, and the two women were faced with eviction. Billie went to a place called Pod's and Jerry's and tried to get a job dancing, even though she knew only two steps. When the manager tried to throw her out, the piano player took pity on Billie and asked if she could sing. "Sure I can sing," she said. "What good is that?"

EMMA GOLDMAN



208 East 13th Street

EMMA GOLDMAN'S HOME, AT 210 East 13th Street (recently renumbered 208), today is protected by such security devices as window gates and a brand-new intercom system, but in 1913 the door was never closed. Among Goldman's most frequent callers were gamblers, who usually arrived in the middle of the night begging her to hide their paraphernalia. As they explained, "in your place the police may look for bombs, but never for chips."

During daylight hours, Goldman conducted meetings in her sixth-floor flat with such Russian revolutionaries as Catherine Breshkovskaya. When Goldman saw the ease with which that older woman climbed the five steep flights of stairs, she asked how she could keep her youth "after so many years of prison and exile." Breshkovskaya retorted, "And how did you manage to retain yours, living in this soul-destroying, materialistic country?" Life at No. 210 was in fact far from elegant for Goldman and her various comrades. Her only source of heat was the kitchen stove, and her bedroom doubled as the office for *Mother Earth.* Despite repeated efforts by the police to evict her, Goldman spent ten of her busiest years as a revolutionary here.

SINCLAIR LEWIS

21 East 90th Street

SINCLAIR LEWIS AND HIS WIFE, THE writer Dorothy Thompson, had an innovative solution to their conflicting needs for privacy at home. When the Lewises took up residence at 21 East 90th Street, they put in two sitting rooms so that each could entertain without disturbing—or offending—the other.

The incident that led to the separate salons was a party that included four guests who spoke no English. Lewis gathered all the English-speaking people on one side of the room and proceeded to talk only to them, while relegating the others to sit with his wife. Mrs. Lewis was not amused.

In every other respect, No. 21 is an apartment building without distinction. Its large tan form is devoid of ornament and faces another equally boring building—the perfect dwelling place for a Babbitt. In spite of the separation precautions, Lewis continued to make scenes, often disappearing during a dinner party and then reappearing during dessert with the suggestion that everyone go out with him for chop suey.

EMILY POST

39 East 79th Street

TRUE TO FORM, EMILY POST DEcided in the early twenties to build her own apartment house and fill it with only the most proper people—her own friends. As her son wrote, "my mother took no fees from the tenants.... She was not doing it for financial profit. It was primarily to create for herself the kind of home she wanted."

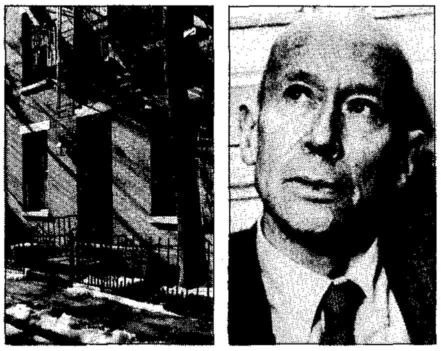
Thirty-nine East 79th Street is an impressively large red brick building with an immaculate white cornice, brass fittings kept at a high gleam, an intimate lobby in the best of taste, and now has the ideal next-door neighbor, the New York Society Library. Mrs. Post generally spent only her mornings investigating matters of etiquette, but she would not hesitate to put in an evening's worth of research when a sticky enough problem arose. For years, she had dismissed such questions as "How can I serve a formal dinner for eight without a maid?"

Photographs: top, Wide World; bottom, U.P.I.; left and right, the Bettmann Archive.

separate sitting rooms for incompatible visitors. . ."

with a curt "You can't." But once installed on East 79th Street, she decided to run a little experiment. And with the aid of a tea wagon and chafing dish, Mrs. Post was amazed to discover that a servantless dinner for eight was not only possible but quite proper as well.

e e cummings

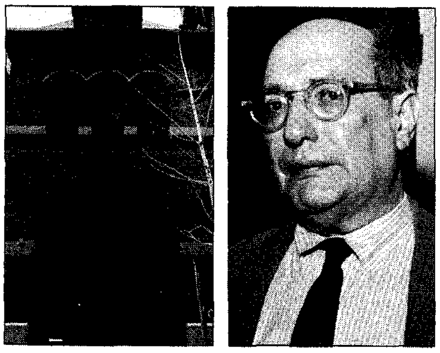


4 Patchin Place

THE POET e e cummings LIVED FOR 40 years at 4 Patchin Place, a cul-de-sac hidden off West 10th Street. It was in this "pretty how town" that cummings created the world that kept him sane. Books, cummings's fanciful watercolors, and elephant sculptures crowded the small apartment, and when guests came to tea, cummings's wife, Marion, would ring a bell (in the shape of an elephant) to summon her husband. The talk would center on hummingbirds, locomotives, or the location of "the artist's country."

In describing life at Patchin Place, cummings wrote, in characteristic fashion, " '4' signifies a delalipdated house perhaps 100 years young, perhaps younger. If asked 'why' I live here, I'd answer 'because' here's friendly, unscientific, private, human. Actually I live here in 2 places: away up & away down. The larger 'apartment' is really Marion's; but she shares it with me & we both share it with the socalled world."

MARK ROTHKO



157 East 69th Street

THE SIXTIES BEGAN, THE WORLD went mad, and Mark Rothko moved into what would be his last studio. One fifty-seven East 69th Street is a converted terra-cotta-colored carriage house embellished with elegant black trim. The vast interior space was ideal for Rothko's large works. He began to experiment with light, rigging a piece of material that he called his "diaper" to the skylight. With pulleys and ropes Rothko could thus alter the day at will. Although Rothko was by then a millionaire, the studio's furnishings were mainly vintage Sears, and he would agonize over buying a new shower curtain from Woolworth's.

As the sixties progressed, Rothko's color-suffused paintings gradually became darker in tone. To get away from his family, the artist moved into the studio, but he left most of his belongings behind. He would go back to visit whenever his clothes supply was running low. A year passed. The paintings became almost black, and one February morning Rothko was found in the studio lying dead in a pool of blood, both arms slashed at the elbow.

EDWARD ARLINGTON ROBINSON

450 West 23rd Street

IN 1901, AFTER A PERIOD AWAY FROM New York, the poverty-stricken poet Edward Arlington Robinson moved back into what he described as "my old cell," at 450 West 23rd Street. This gloomy brownstone is actually looking a good deal better today than it was then. At the turn of the century, No. 450 was something close to a brothel, but Robinson, drinking and writing in solitude on the top floor (*Captain Craig* was published while he lived there), never seemed to notice. One mention of his quarters came in a sardonic letter to Daniel Mason: "I find to my huge delight that the place has been painted pea-green—apparently in expectation of my return. . . . Now I have gone and glorified myself with a new writing table—which was a moral crime on my part—and I feel much better."

JIMMY WALKER

6 St. Luke's Place

MAYOR JIMMY WALKER THOUGHT his old home at 6 St. Luke's Place needed some fixing up, so he embarked on a $25,000 improvement campaign that included soundproofing his conference room with cement walls attractively treated to simulate wood. Once the decorating was complete, Walker's wife and ever present mother-in-law moved in and prepared a welcoming dinner for the mayor. They were not terribly surprised when he did not put in an appearance; he was simply having a good time at a party and had forgotten his new, unlisted phone number. The mayor explained that he had tried Information but all the operators he asked assumed he was a crank. When Walker finally made his way home, at 3 A.M., the policeman on duty at the door couldn't believe that this disreputable-looking man was the mayor, and refused him admittance. The next day Walker demanded of his wife, "How in hell does a mayor get into his own home?"

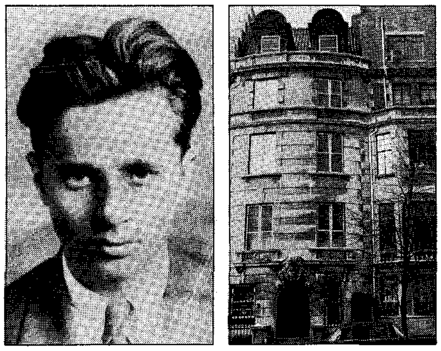
Jimmy Walker cultivated a few odd habits in his St. Luke's home. Closets made him uneasy. For that reason he kept his hats in the reception hall, creating the impression of a continual meeting. His butler was told to use these as a way of getting rid of boring visitors.

Walker never left his bedroom before noon, preferring to linger over the headlines and pictures (he seldom read the stories) in various newspapers and magazines, and watch his valet drape one of his shiny-lapelled suits on a dressmaker's dummy. The charming brick house has changed little over the years, but No. 6 would never be recognized as the former residence of a mayor. Walker's one real contribution to St. Luke's Place, a flower garden at the James J. Walker Park, was leveled by Mayor La Guardia as soon as he was in office, and boccie courts were installed in its place.

Photographs: top left and bottom left, U.P.I.; top right and center, the Bettmann Archive.

"...Auden tried LSD long before it became chic..."

"TWO GUN" CROWLEY

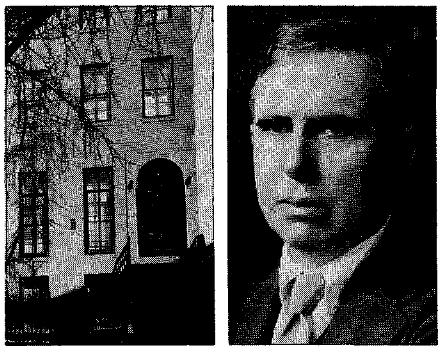


303 West 90th Street

ON A WARM APRIL NIGHT IN 1931, nineteen-year-old Francis "Two Gun" Crowley and his best friend, Rudolph Duringer, raped and killed a young dance-hall hostess and then fled with Crowley's girl, Helen, in tow, finally holing up at 303 West 90th Street. The police issued "shoot to kill" orders for Crowley, and it took 150 of them two hours to flush him out. In true gangland style, Crowley strapped two guns each to his hips and calves, firing each pair in turn as he delivered the classic line "Come and get me, coppers."

An estimated 10,000 people watched from behind the ropes used to cordon off the area. When it became apparent to "Two Gun" that he was trapped, he wrote a letter police later found in the bullet-ridden room: "When I die, put a lily in my hand, let the boys know how they'll look. Under my coat will lay a weary, kind heart that wouldn't hurt anything. I hadn't anything else to do, that's why I went around bumping off cops. It's the new sensation of the films...."

THEODORE DREISER



16 St. Luke's Place

FOLLOWING THE PUBLICATION OF his best-selling book, *Winesburg, Ohio,* Sherwood Anderson was spending a quiet summer on St. Luke's Place. When he found out that Theodore Dreiser lived on the same block, he decided to pay his fellow author a call. Anderson walked up the stairs to No. 16, a tall, simple house at the bend, but was trembling too much to ring the bell. He came and went several times before he was able to steel himself to the task. When Dreiser came to the door, Anderson nervously introduced himself. "I am Sherwood Anderson," he said. "I thought I would come to see you." "Oh, hello," said Dreiser, and shut the door in his face.

Anderson later received a note of apology; Dreiser had simply been embarrassed. To make up for his gaffe, Dreiser threw a stag party in Anderson's honor. His living room was dominated by a large piano that had been converted into a writing table, and the walls were lined with bottles of beer, wine, and hard liquor. Nevertheless, after two hours, not a drink had been served. It took a rather forceful comment from another guest—H. L. Mencken—to remind Dreiser of his duties as a host. Later in the evening, the doorbell rang. When Dreiser answered it he found a fair-haired young man standing on his stoop holding a bottle. "I am Scott Fitzgerald," the man said. "I have brought you this champagne." "Thanks," said Dreiser, and shut the door in his face.

AL SMITH

25 Oliver Street

DOWN BY THE FULTON FISH MARKET, Assemblyman Al Smith, later to be elected governor of New York, was building a backyard stall for his children's goats. Smith was devoted to his five children and after a friend had presented them with a pair of goats admitted, "I suppose I was just as insistent as the children that we keep them."

Smith was born on the Lower East Side, and until his Albany sojourn he stayed in his old neighborhood, the Fourth Ward. He liked the fact that his parents, his wife, his children, and he himself had all been born within five blocks of one another. A man of thrift by necessity, Smith would use "the boys of the Downtown Tammany Club" to move his ever increasing family from house to larger house until they ended up at 25 Oliver Street, a plain red brick building next door to St. James's rectory, perfect for a large and rambunctious Catholic family. And despite his time constraints, Al continued the ritual at Oliver Street of bathing all five children every Saturday night.

W. H. AUDEN

77 St. Marks Place

AT 77 ST. MARKS PLACE, W. H. Auden dabbled in drugs long before the practice became fashionable. After trying LSD without much effect, the poet announced to some friends that "we had better stick to wine. It tastes nicer and it has even been known to improve the conversation."

St. Marks was then—in the 1950s and '60s—and still is a neighborhood known for eccentricity. Trotsky once lived in Auden's building, and the previous tenant of Auden's own apartment was an abortionist. (The poet quite enjoyed having nervous women knocking at his door asking for the doctor.) Auden loved what he called his "New York nest," and had some very clear ideas of what made a comfortable home. The first time his friend Oliver Sacks came to tea he found the breakfast teapot and his egg set out under cozies. Such touches were important to Auden. So were bubble baths, one of the only remedies he had found effective for depression. At one latish dinner party, Auden abruptly went off to soak, emerged some time later stark naked (except for a few lingering soap bubbles), and marched with great dignity to his bed. The party soon broke up.

Auden's other bathroom ritual came to light when another friend came to visit. "You pee in the toilet?" Auden asked with great surprise. "Everybody I know does it in the sink. It's a male's privilege."

During his years on St. Marks Place, Auden insisted on keeping his telephone

Photographs: top left and center, U.P.I.; bottom left and right, the Bettmann Archive.

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". . .Ruth loved to drop soap from his penthouse. . ."

number listed, even when his increasing fame led to continual interruptions from eager young poets.

Sometimes this had worrisome consequences, as in the case of an anonymous caller who rang to announce, "We are going to castrate you and then kill you." Auden was quick with his reply. "I think you have the wrong number," he said, and hung up.

JOHN BARRYMORE

132 West 4th Street

PRIVACY WAS JOHN BARRYMORE'S chief concern when, in 1917, he left the first of his four wives and moved to the top floor of 132 West 4th Street. He later described his bachelor retreat as "a home, the last one really I ever was to know." Upon settling in, Barrymore immediately began an ambitious decorating project, converting the attic apartment into a medieval sanctuary complete with Madonna, shrine, gold-papered walls smudged with smoke to create a monastic effect, and a hard, narrow bed he said implied some "celibacy for a change." Not content with those improvements, the actor hired a carpenter to break through to the roof, but insisted that no measuring devices be used in expanding his fantasy. "I want everything crooked or off-center, like a Nuremberg poet's home," he explained.

He brought in 35 tons of topsoil from Long Island, planted cedars, cherry trees, and wisteria, and installed beehives, a fountain, and whatever potted plants his many female admirers sent him. He forbade his cleaning lady to disturb the cobwebs.

Thus blissfully shut off from the rest of the world, Barrymore would stretch out and read. ("A woman is only a woman," he used to say, "but a book and especially a fine, first edition, bound in calf—oh, that is a voluptuous pleasure.") After the actor had finally moved from West 4th Street, the new tenant was awakened one day by rain coming in through the roof, bringing much of the 35 tons of Barrymore's topsoil with it. Repairs to the roof cost $1,500, but Barrymore never saw the bill. His landlady was a fan.

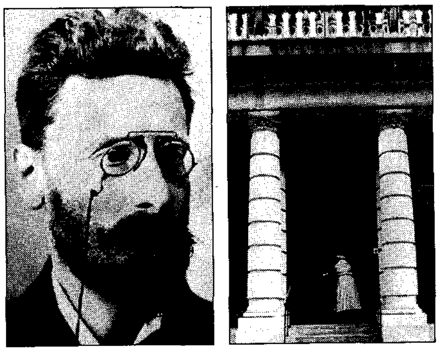
BABE RUTH

110 Riverside Drive

OVER BY THE HUDSON RIVER, BABE Ruth was, as usual, creating a ruckus. One ten Riverside Drive, a homely building with a jaundiced tone to its brick, then had a fountain by its entrance. The Babe was in the habit, whenever bored, of dropping bars of soap from his penthouse into that fountain, doing his best to splash as many passersby as possible. That was always good for a few laughs.

When he wasn't bombing strangers, Ruth liked to party with his friends. Each winter, he would invite a group of baseball writers and photographers over for what he called the annual "humdinger," entertaining them by playing his ukelele (badly). Photographers would come armed with cameras and flashbulbs, and the place was always a shambles when the party broke up, usually at dawn. After the last guest had gone, Ruth would take the spent bulbs and send them the way of the soap bars. It may have been in cautious retaliation that the management put up the discreet sign that exists to this day banning ball playing on the premises.

JOSEPH PULITZER



11 East 73rd Street

AT THE TURN OF THE CENTURY, JOseph Pulitzer, totally blind and painfully sensitive to sound, was building a house. One of his secretaries recalled that "the gurgle of water poured into a glass, the striking of a match, produced a spasm of suffering." To ease the agony, Pulitzer had the imposing limestone-and-granite mansion at 11 East 73rd Street built to be as soundproof as possible. And considering the extremely audible construction on nearby Madison Avenue today, the tenants of what was once Pulitzer's bedroom are quite lucky. This room was supported on its own foundations, the walls were packed with mineral wool, the floor was laid on ball bearings, and the single window was insulated with three sheets of heavy plate glass. This triple window was never opened when Pulitzer was in the room; ventilation was achieved by means of fans in a masonry shaft. And just to be sure no street sounds entered this opening, frames with silk threads (intended to absorb vibrations) were placed at intervals inside the shaft. In this tomb, the founder of the *Evening World* newspaper and the Pulitzer Prizes knew something approaching contentment.

ETHEL AND JULIUS ROSENBERG

10 Monroe Street
Knickerbocker Village

ON JULY 17, 1950, WHILE EIGHT-year-old Michael Rosenberg was listening to *The Lone Ranger* on the radio, a team of F.B.I. agents came to his apartment, in Knickerbocker Village, the low-rent housing project, to arrest his father, Julius. This episode was an exciting one, and when one of the agents turned off the radio, Michael turned it back on again. Back and forth they went until the little boy became aware of his mother, Ethel, shouting, "I want a lawyer!" Trying to be friendly, Michael turned to one of the agents and told him that he listened to him on the radio show

Photographs: top center and right, U.P.I.; left, the Bettmann Archive; bottom, Wide World.

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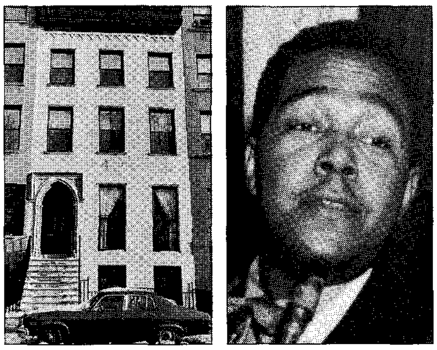
This Is the FBI. Later that night, Michael was to hear on the same radio the reason for his father's arrest: He was being charged with espionage, and faced the death penalty. Only a month later, his mother would be arrested on the same charge.

Looking back at his secure childhood in Knickerbocker Village, Michael remembers that his parents never spoke directly to him about political issues. But Michael had somewhere absorbed the fact that the Russians were our allies in World War II. He has one other memory that is particularly vivid, a "bridge" game played with his father in the eleventh-floor apartment. The little boy was the bridge, and Allied "convoys" passed over him. When the Fascists came along, Michael arched his back to hurl them into oblivion, and his father grinned with glee. "Yea! You killed the Fascists! Shake hands, bridge!" said Julius Rosenberg.

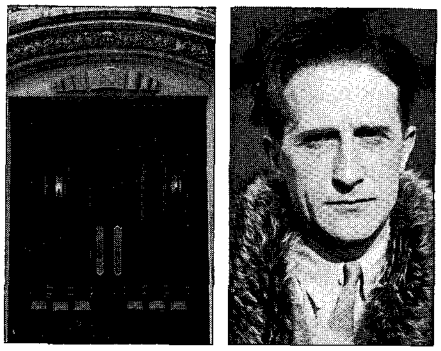
CHARLIE PARKER



151 Avenue B

CHARLIE "BIRD" PARKER HAD NEVER achieved the normal family lifestyle he had hoped for in Harlem, so in 1951 "The Bird" had moved downtown—with his girl friend, Chan, and her daughter, Kim—to a large, comfortable apartment at 151 Avenue B. The four-story white stone structure looks out onto the now drug-laden Tompkins Square, but is free of the graffiti that scar the other buildings on the block. Parker became almost obsessively respectable while living there. The apartment was filled with cast-off furniture and Kim's toys, including a five-foot rabbit Parker had bought for her. Sunday dinners became a ritual; not even jam sessions could interfere with these family get-togethers. This new home never became a crash pad for Charlie's musician friends. Chan's mother and aunt were frequent guests, and "The Bird" would come to the table dressed in suit and tie. Afterward, Kim would be taken for a walk by Parker, perhaps carrying a rolled-up New York *Times* under his arm. If it hadn't been for his talent, race, and drug addiction, Chan said, Charlie could have lived out his days on Avenue B as a "happy square."

MARCEL DUCHAMP

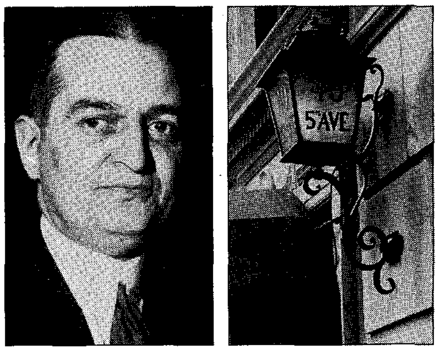


33 West 67th Street

AFTER HIS SENSATIONAL RECEPtion at the Armory Show in 1913, Marcel Duchamp moved in with his patrons, the Arensbergs, at 33 West 67th Street. His studio was connected to the upper levels of his hosts' apartment, which already contained works by Picasso, Braque, and Cézanne, among other artists. (The Arensbergs eventually acquired Duchamp's *Large Glass* as well, in exchange for rent.)

The exquisitely ornate exterior of this building did not prepare Georgia O'Keeffe for the bleakness of Duchamp's studio. A single bed, makeshift chair, and tub (installed by Duchamp himself) were the room's only amenities. O'Keeffe noted a bicycle that Duchamp kept standing up on its back wheel with a mirror stuck in its front wheel. Several of his famous glass paintings were propped up near the tub, and the scraps of metal he used to make patterns on the glass lay on the floor, just where they had fallen when he cut them. O'Keeffe said that "the room looked as though it had never been swept—not even when he first moved in.... The dust everywhere was so thick that it was hard to believe." Duchamp's visitor was so upset by the condition of the place that she wanted to clean it up. She abandoned the idea when Stieglitz told her that he didn't think Duchamp would be very pleased. He thought the artist probably liked to be just as he was.

JUDGE CRATER



40 Fifth Avenue

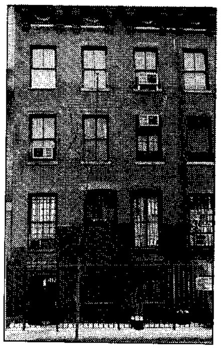
Photographs: top and bottom, U.P.I.; center, the Bettmann Archive.

IN 1927, JUDGE JOSEPH F. CRATER, soon to become the subject of one of the most celebrated missing-person cases in New York City history, bought an apartment at 40 Fifth Avenue as a little surprise for his wife, Stella. It had two bedrooms, two baths, and quarters for a staff of three. When Stella asked if they could afford it all, Crater gave her the paternal look he used so often. "Don't you worry about that, Stell," he chided her. "You leave that end of things to me."

Stella was also kept in the dark about much of her husband's career and so was at a complete loss to explain to the police, when he disappeared, what might have happened to him. She was even more confused when she temporarily became the primary suspect in her husband's supposed murder. Several months after the judge's disappearance, Stella found in a bureau drawer (which the police claimed to have already searched) several manila folders containing over $7,000, as well as Crater's life-insurance policies and his will, all of which named his wife as sole beneficiary. One folder contained a note from Crater that ended with the words "Am very weary. Love Joe."

No. 40 is a dignified residence, flanked by two churches and decorated with a few discreet frills—small stone balconies and a sculpted head or two. Stella Crater continued to live there through the thirties, forced to hide behind her curtains whenever the tour buses rumbled by carrying guides with megaphones, through which they boomed out descriptions of "the apartment house of the famous missing Judge Crater." In her memoir, *The Empty Robe,* Stella Crater would recall each year in that apartment by the hit songs of the day. (Joe used to play them on the piano.) Nineteen thirty was the year of "Dancing With Tears in My Eyes."

ALEXANDER WOOLLCOTT



412 West 47th Street

IN THE 1920s, ALEXANDER WOOLLCOTT, Harold Ross, his wife Jane Grant, and a few other *New Yorker* originals were conducting an experiment in city living. Fond of entertaining on a large scale but unable to afford

Photograph: Wide World.

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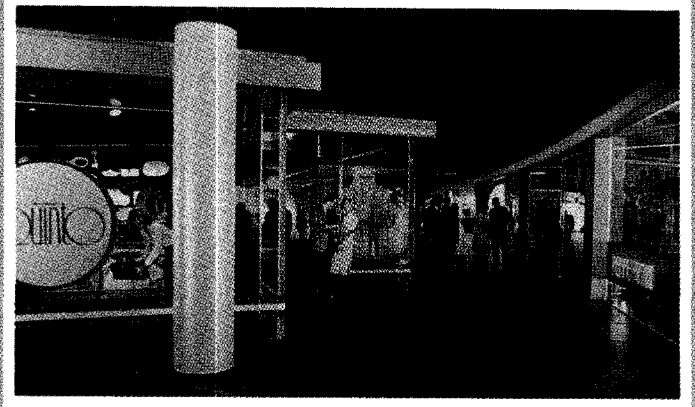

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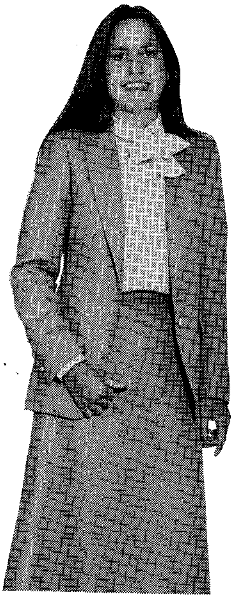

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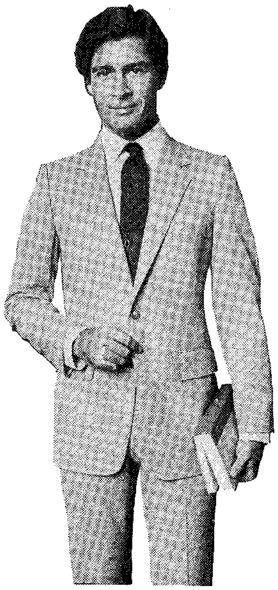

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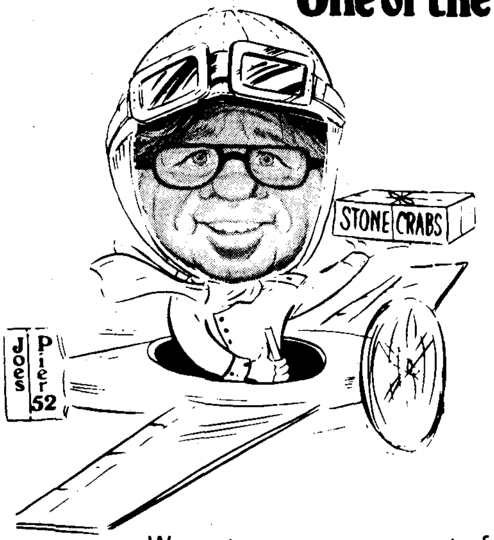

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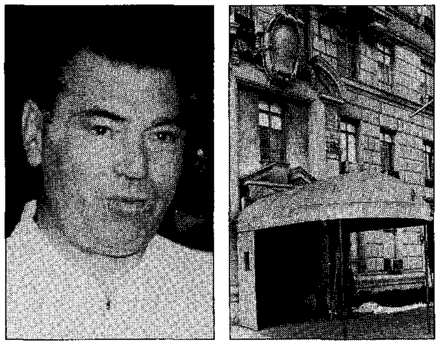
separate apartments, they purchased a cooperative at 412 West 47th Street. The community room of this dark-gray house in the middle of Hell's Kitchen became the scene of many unusual incidents. George Gershwin was once a guest and, while grimacing at the out-of-tune piano, persisted in playing a new piece for the party. When one of the house's occupants asked the next day about the "wonderful" music that had kept him up, he was told Gershwin was thinking of calling it *Rhapsody in Blue*. James Thurber described how, after dinner, Ross would drag a cushion off the sofa and sleep "while Woollcott talked and Rome burned." Jane Grant said of Woollcott, "No one's privacy was inviolate. Late at night Ross and I came to dread the sound of the taxicab that deposited Aleck beneath our window. We tried turning out the light when we heard him but that got us nowhere. 'I saw the lights go out, can't fool Uncle Aleck,' he would declare and burst into the room."

The ménage finally broke up, chiefly because the Rosses could never count on a night's sleep uninterrupted by Woollcott. And as the household possessions were being divided, Woollcott accused Ross of stealing a set of silverware from the communal dining room, calling him a "dishonest Abraham Lincoln."

JACK DEMPSEY



145 Central Park West

One afternoon in the forties, Jack Dempsey was listening to a car salesman's pitch in one of the fourteen rooms of his apartment in the stately San Remo, at 145 Central Park West. The salesman was doing his best to discredit a competitor who had just left the room. "Don't listen to that guy," the salesman said in conspiratorial tones. "He cooks."

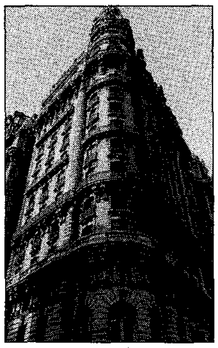
Strangely enough, Dempsey did not burst into wild guffaws. Instead he scowled at the man and said, "Well, what about it? . . . I mess around in the kitchen, mix things, talk about my recipes. Any objection?" There wasn't. Dempsey took food seriously. Not only did he start a restaurant, he spent a good deal of time in his own kitchen at home, declaring all the while that he-men did

Photograph: Wide World.

so wear aprons. "I've spent about as much time in the kitchen as I have in the ring. . . . I've sparred with every kind of cooking stove you can mention."

Such was the size of Dempsey's kitchen that only his fellow fighter Primo Carnera could reach the top shelf of the pantry without standing on tiptoe. Once in a while the two pugilists would get together at Dempsey's place to swap recipes. A typical Dempsey recipe began, "You get your pollos—which is chicken to the butcher." He called cooking the best hobby he knew. "There is something about cooking that makes a man kindly, cautious, and silent," he said. "No man who takes time to put on an apron and taste things from a hot spoon can get overambitious or dangerous."

FLORENZ ZIEGFELD

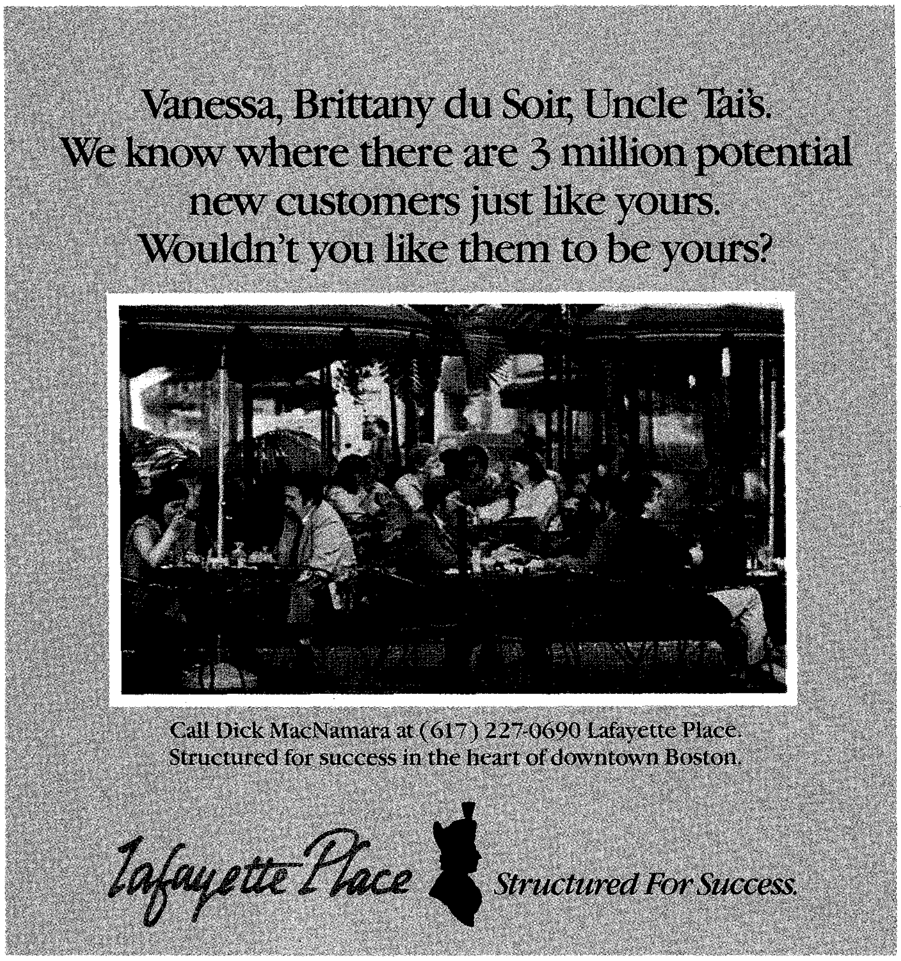


The Ansonia

THE CREATOR OF THE ZIEGFELD Follies was a man who believed in pampering himself. When Florenz Ziegfeld and his common-law wife Anna Held decorated their thirteen-room suite in the gargoyle-encrusted Ansonia, the results were lavish in the extreme. The boudoir sported a Louis XIV–style bed with carved ivory and a satin-and-lace canopy, the bathroom was adorned with Dresden brocade and screens with eighteenth-century woodland scenes, and in the drawing room a gold-embossed piano took its place beside ornaments that included a life-size, solid-gold statue of Anna, the current *Follies* star.

The ornate dining-room table would later serve as an operating table for Anna, forced by Ziegfeld to undergo an abortion, because, as he said, "nothing must interfere with the show." When Anna's affections were understandably a bit cooled by this episode, Ziegfeld began an affair with another *Follies* girl, Lillian Lorraine. A man of clearly limited imagination, Ziegfeld installed his new mistress on the thirteenth floor of the Ansonia, in a suite specially designed to be an exact duplicate of the tenth-floor apartment he occupied with Anna—except for the gold statue—adding a new dimension to the adage there's no place like home. ▬

Photograph: U.P.I.



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Pioneers: *Among the major artists to perform at Symphony Space have been (from left) Ruth Laredo, John Cage, Agnes de Mille, Helgi Tomasson, Eugenia Zukerman, Estelle Parsons, and Fritz Weaver.*

Music to the People

By Meryle Secrest

A cultural gamble pays off at Symphony Space.

IT WASN'T THE KIND OF PLACE PINchas Zukerman normally played Bach. Only two months before, the interior of the vacant theater at Broadway and 95th Street had been redolent with the odor of Thunderbird wine and clotted with half-eaten chocolate bars, used chewing gum, and worse. "When you walked through it," recalls someone who was there, "your feet stuck to the floor." An intensive scrub by volunteers from a local drug-rehabilitation center had not entirely changed the ambience.

But Zukerman played nonetheless, and conducted as well—Bach's Brandenburg Concerto No. 5—providing the main attraction for a very risky experiment. The idea was to move fine music beyond the precincts of Lincoln Center, Carnegie Hall, and New York's other major halls. It was a smashing success, packing people in to hear the likes not only of Zukerman but of Jaime Laredo, Claude Frank, Lilian Kallir, Walter Trampler, and a host of other talent. "Wall to Wall Bach," as the twelve-hour undertaking was called, was so well received that the organizers began looking into the idea of making it a regular uptown event. And within a matter of months, the old Symphony Theater—which at various times had been home to an ice-skating rink, a movie house, and a wrestling emporium—was transformed into Symphony Space, a nonprofit arts center in which famous and yet-to-be-famous artists could perform, and to which audiences could come for very little money, or none at all.

NOW CELEBRATING ITS FIFTH birthday, Symphony Space has had time to prove that it is not merely one of the city's most innovative cultural institutions but one of the most successful as well. Although the marquee is little changed from the days when it advertised Gorilla Monsoon and Killer Kowalski, and the exposed pipes in the freshly painted auditorium still recall a less elegant past, the fare is some of the finest in the city. Over the past five years,

Photographed by Joe McNally/Camera 5.

"Wall to Wall" marathons have celebrated the work of Beethoven, Haydn, and Brahms, in addition to Bach. Performing artists from Merce Cunningham, Itzhak Perlman, James Levine, Marian McPartland, and Heather Watts to the Wretched Refuse String Band and the Speculum Musicae have appeared here. Among the most successful productions was *Dialogue for Lovers,* a theatrical presentation with Estelle Parsons and Fritz Weaver. (One of the less acclaimed was a tournament of Ping-Pong champions accompanied by Chinese music played on authentic instruments.)

One of the big events this season is a series of twelve concerts representing a wide spectrum of contemporary musical styles. The series of concerts led off in October with a musical portrait of Lukas Foss by Composers' Forum. Also this season there will be an Elliott Carter world premiere, an evening with George Crumb, appearances by the Fires of London (a distinguished avant-garde group from Britain), the Toronto New Music Concerts, and solo performances by Thomas Beveridge, who will appear in a New York premiere of fifteen songs based on Nikos Kazantzakis's *The Odyssey,* and Ned Rothenberg. At the official fifth-anniversary celebration, in November, a rerun of the original "Wall to Wall" experiment, most of the stars of the first show were present, and Zukerman capped the event by again playing and conducting the Brandenburg No. 5.

The high quality of this rich mix has begun to pay off in some tangible ways. A new, bigger stage has replaced the rickety handmade affair that served in the early years. Movable acoustic paneling now modulates the tones of a new Steinway grand (on loan), and the institution has qualified for a $200,000 grant from the Department of Housing and Urban Development, allowing overdue structural repairs to go forward. The theater has won numerous awards and a score of grants to subsidize its programming. Lincoln Center it still isn't, but that's the way the performers and the audiences like it. "You can play all over the city," says Kenneth Cooper, a harpsichordist who has done it, "but when you play at Symphony Space, you really feel you're playing for friends."

THE PEOPLE BEHIND THIS REmarkable adventure in the arts are two West Siders named Isaiah Sheffer and Allan Miller. Sheffer is a professional theater director and playwright whose work has appeared on and off Broadway, as well as at the Yale Repertory Theater, the American Place Theater, and the Chelsea Theater. Miller established and conducted the Late Late Concerts at Lincoln Center, has conducted numerous orchestras, including the Los Angeles Philharmonic, and as a

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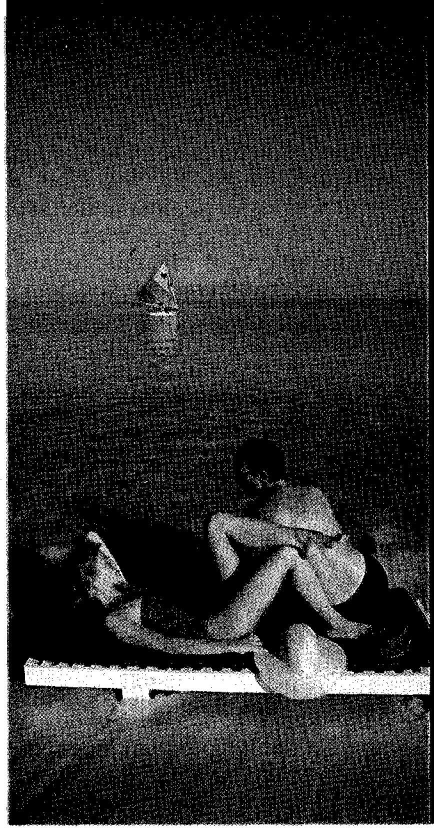

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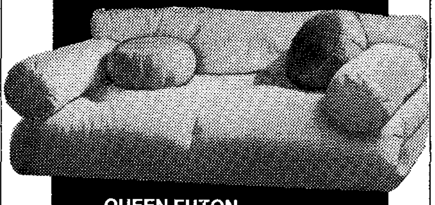

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> “. . .‘Symphony Space is what cultural centers ought to be but almost always are not’. . .”

television and film director has won two Academy Awards (for *The Bolero,* with Zubin Mehta and the L.A. Philharmonic, and *From Mao to Mozart: Isaac Stern in China*).

In fairness, it must be said that Sheffer and Miller did not at first have any large goal in mind for their undertaking. Miller had just been appointed conductor of special programs for the American Symphony Orchestra and was looking for ways to extend its reach into various communities, beginning with the Upper West Side. As a conductor of the Denver and Baltimore Symphony Orchestras, he had organized several successful events that brought amateur musicians and singers together with professionals. His idea for New York was to hold the marathon that became “Wall to Wall Bach.” Once he had lined up the musicians, all he needed was a hall. Sheffer's wife, Ethel, who was head of Blocks for a Better Broadway, a civic group, suggested the old Symphony movie theater as a possibility.

It was a place with quite a past. At the turn of the century, a fashionable complex of residential and commercial buildings had been built between 94th and 95th Streets on Broadway by one Thomas Healy, an entrepreneur of means. The buildings included a mews (Pomander Walk), the Sunken Gardens Restaurant (now the Thalia movie theater), and one of America's few indoor skating rinks, the Crystal Carnival. With its neoclassical arches and gilded statuary, the rink was one of the most fashionable gathering places in the neighborhood. When the skating vogue passed, however, the rink was torn up, a movie screen installed, and the interior redone along the latest Art Deco lines. Regular film programming ended in 1972, and the space was given over to occasional wrestling and boxing matches. Demolition seemed inevitable.

Enter Miller and Sheffer, who found that securing the performers and the hall was only the beginning of their problems. The rest had to do with money. However, Ethel Sheffer (who has since become chairman of Community Board 7) had made some useful discoveries. She knew that Leo Blau, the jeweler across the street, who had been there for 45 years, was a music lover. He was persuaded to make a donation. So was the local Hispanic travel bureau, a stationery store, and a Middle Eastern restaurant down the block. The donations were small—in the $20 to $50 range—but enough to buy stamps and print posters. The Blocks for a Better Broadway people helped out by volunteering to distribute brochures. When it became clear that the theater was, even after an initial cleanup, all but uninhabitable, the call went out to Project Return, a nearby drug-rehabilitation center. Volunteers appeared with brooms, and everyone pitched in.

The festival ran from 11 A.M. until 11 P.M. on a cold January 7. Not only was every seat filled, but hundreds of people had to be turned away. In all, roughly 7,000 attended, many bringing instruments and joining in the playing of the music. One amateur alto declared tearfully that it had been the happiest day of her life—she had made her debut with Pinchas Zukerman.

The organizers had obviously touched a well of yearning to participate among concertgoers who were used to listening to their music in silence. They had also discovered a willingness among some very high-priced performers to donate their art for a cause. Eugenia Zukerman, Pinchas's wife and a noted flutist and novelist in her own right, doesn't find that surprising. The Upper West Side, she points out, has always been a diverse area that includes all manner of artists, many of whom know one another and have strong ties to the community. A good number of those artists, including the Zukermans, are regular performers at Symphony Space and feel a special rapport with their audiences. On one occasion, when Pinchas was conducting and Eugenia was playing the flute, someone in the audience burst out at the end of a particularly affecting passage with “Hey, Pink, that was great!” Eugenia, who might have been shocked by such behavior downtown, explains: “It was said in such a sweet way that one couldn't take offense.”

HENRY GELDZAHLER, WHO was New York's commissioner of cultural affairs when Symphony Space began, says he knew even then that Sheffer and Miller had the necessary tenacity and vision. “They were going to make it happen,” he says.

For several months, it didn't look that way. Indeed, the Symphony Space people still had to share offices with a group of wrestling promoters. But then, with a speed that surprised even the faithful, they landed two foundation grants that allowed them to make a down payment on the building. Along with the theater, they got the other properties—a pizza parlor and the Thalia among them—and leased them back to their owners.

There is a phrase one hears a lot around Symphony Space: “In the early days . . .” In the early days, Kay Cattarulla, a writer who has worked for

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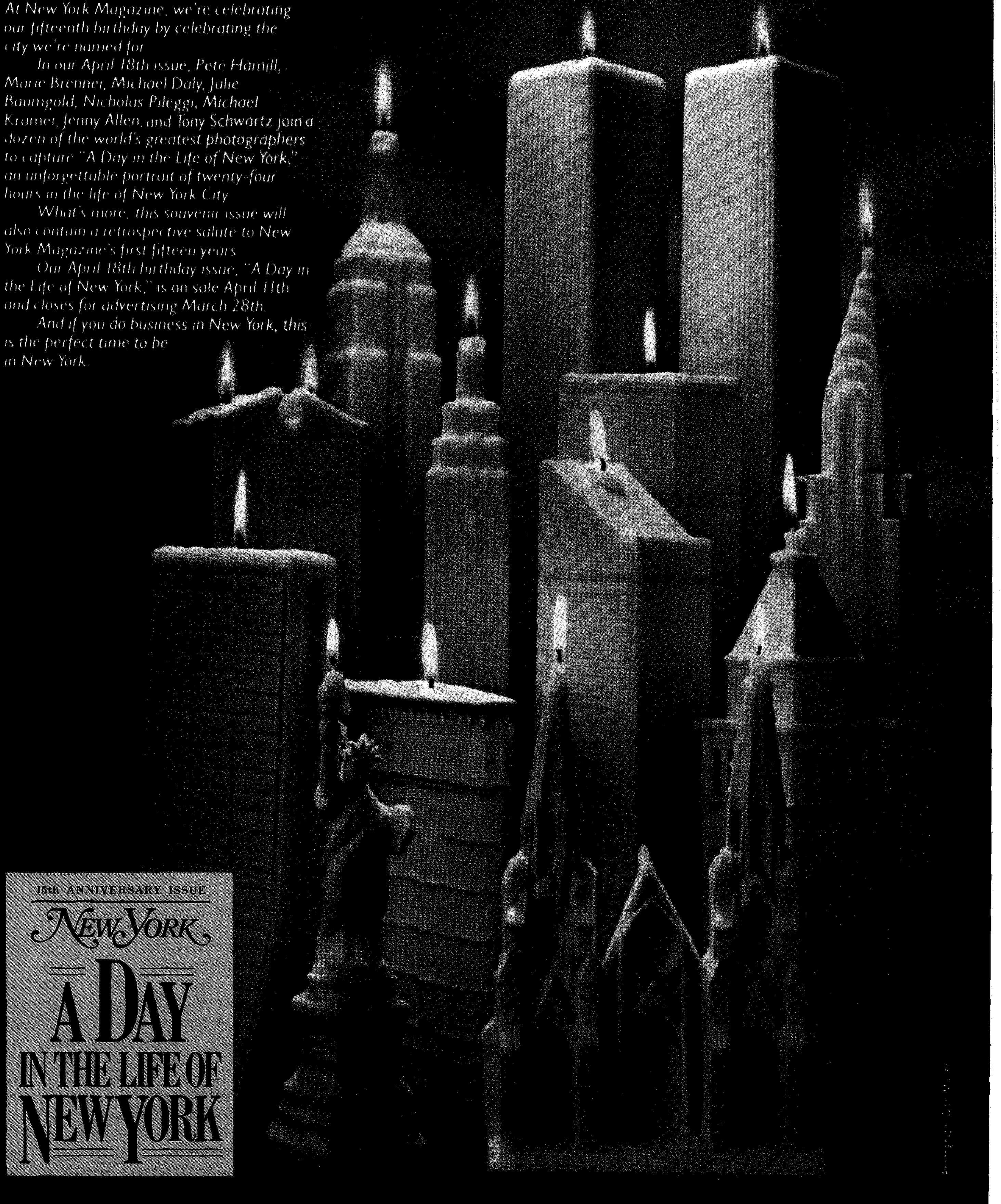

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book publishers in London and New York and is now director of development for the theater, began with a single desk and no telephone. There was a pay phone in a distant corner of the theater, to which she ran at every ring in case the call might mean money or a booking. When their own phone was installed, says managing director Linda Rogers, "we thought we had it made." Not quite.

Extending their reach: *The Paper Bag Players in a February appearance.*

Whoever opened the theater in the morning was also assigned to check the balcony for drunks. There were no confrontations, but there were some close calls. On one occasion Rogers found that burglars had trashed the office in a search for money. (There was none.) Then there was the day a young woman strolled in, took off all her clothes in the ladies' room, and refused to come out. (She was finally dressed and coaxed into a taxi, but it took two hours to do it.) Sometimes the staff overdid it a bit: One erratic stranger was being shadowed by four suspicious Symphony Space people when they learned he was just looking for a phone. When a familiar piece of carpet appeared as part of a sidewalk peddler's display, Rogers was about to pounce but discovered that her people had just thrown it out. "What we would have done for a piece of carpet like that—in the early days," she says.

TO CHARLES WUORINEN, THE Pulitzer Prize–winning composer who is artistic director of the Group for Contemporary Music, which often appears at Symphony Space, the original value of this unconventional theater has grown even greater lately because of what is happening to the economics of performance elsewhere. Despite the prestige of some New York booking halls, what appears in them, Wuorinen claims, is often only indirectly related to artistic merit. What counts is the performer's ability to pay; anyone who can afford it can make a "vanity" debut at such a hall. However, he says, adding on the costs of advertising and promotion, that might run a young unknown several thousand dollars.

By contrast, if the same young artist or group can make a case before Miller and Sheffer, Symphony Space is made available free, provided there is no admission charge and the hall keeps any voluntary contributions. If the artist does charge admission, Symphony Space asks a rental fee that is modest by other standards. Wuorinen says, "Our serious cultural institutions are so-called nonprofit, and they are constantly telling us how culturally indispensable they are. But they are every bit as box-office-oriented as Broadway, which has no such pretensions." He says that Symphony Space is what cultural centers ought to be but almost invariably are not.

Nick Webster, manager of the New York Philharmonic, responds that the enormous costs involved more or less dictate the programming at the bigger halls. "If we tried to do what Symphony Space does," he says, "we couldn't, for starters, get anyone to play for free. And then we have an enormous overhead, plus the cost of stagehands. It's a wholly different set of economics."

Yet another set of economics might spell the end of this attempt to get high art out of the cultural ghetto. Under

New York City's tax laws, cultural institutions have traditionally been exempt from real-estate taxes. But in recent years the definition of "educational and charitable" has been ever more narrowly construed—so narrowly, in fact, that Symphony Space has never qualified. When the case was heard in the Supreme Court of the State of New York, the judge, although clearly sympathetic, ruled against the theater. Since their annual tax bill of $30,000 presents a potentially crushing burden, Miller and Sheffer engaged the help of a number of legislators in Albany. State Assemblyman Jerrold Nadler has since managed to include the sum in supplemental state budgets. And Mayor Edward Koch has now appointed a committee to review the matter of property-tax exemptions for cultural and charitable institutions.

Even if Symphony Space does manage to win some tax relief, other, more subtle financial pressures may yet come to bear. The area around 95th Street and Broadway—defensively called "chicly squalid" by loyalists only two or three years ago—is rapidly falling prey to both the best and the worst of the gentrification phenomenon. When Symphony Space opened, its offices overlooked two single-room-occupancy hotels and a round-the-clock panorama of muggings and knifings, not to mention such less threatening displays as a transvestite who perched on a nearby ledge and refused to move for six months. The S.R.O. crowd has left, and as the surrounding buildings are renovated for co-ops and condominiums, young professionals are moving in, bringing the familiar boutiques and pricey restaurants in their wake. The local real-estate boom could spell trouble, since when Symphony Space was sold, its owners retained certain repurchasing rights, which were in turn sold to a new owner just a year ago. In theory, the complex could be sold for development, but talks are under way to prevent that.

And then there is a final challenge—that success itself might change Symphony Space, stultifying the spirit of innovation and experimentation that has so far been the theater's great strength. Isaiah Sheffer concedes that the organization has arrived at a crucial stage in its growth, but he and his colleagues think that the theater is up to it. "We've survived the court decision on the taxes," he says, "and we'll survive this."

There is no reason to doubt him, at least if one has faith in the fervor of his fans. "The Symphony Space people really do attract an extraordinary eclectic bunch," says Mary Rodgers Guettel, a composer and daughter of Richard Rodgers. "They are truly altruistic people, the most idealistic I have ever met, incorruptible really. I guess there must be other groups like them, but I don't know where they are." ▬

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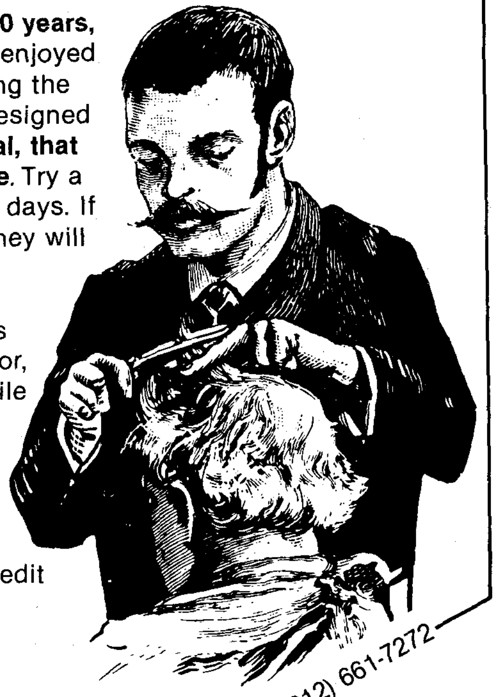

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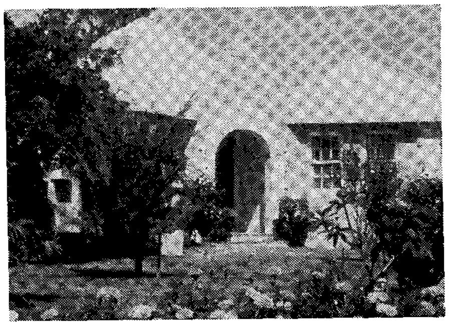

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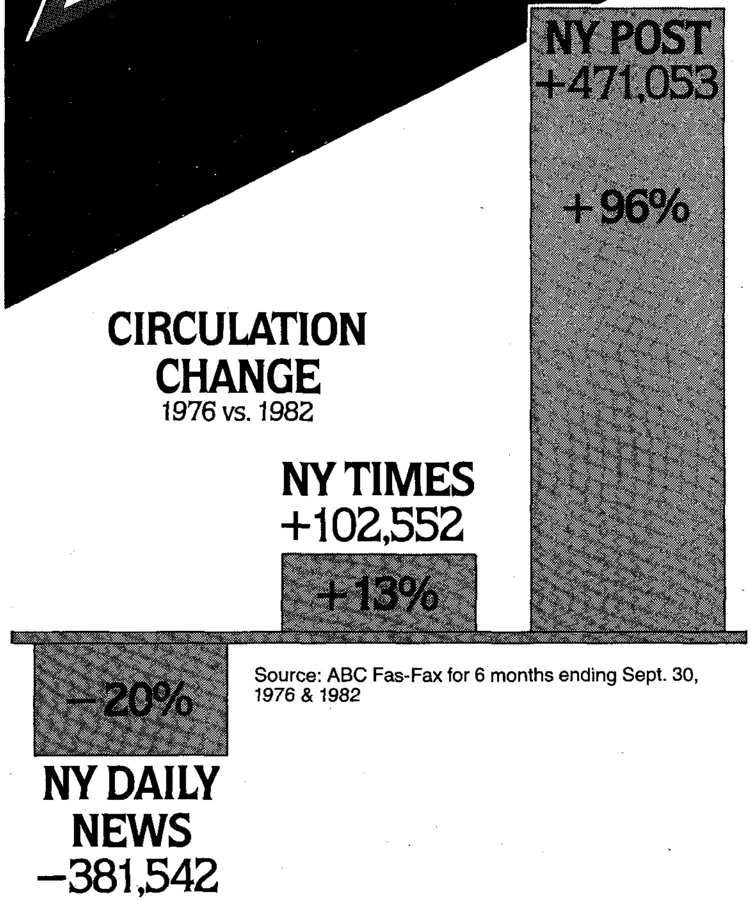

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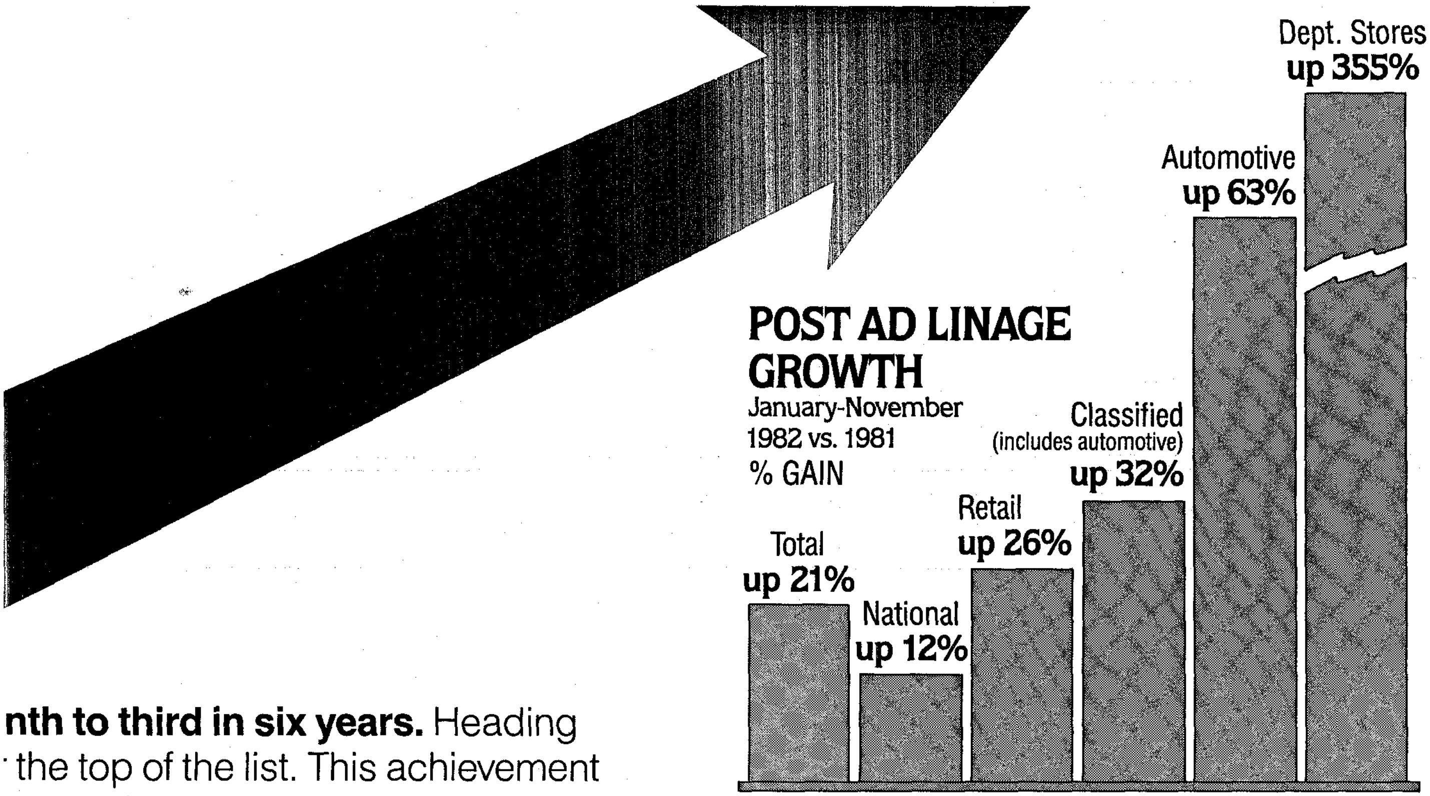

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DETROIT NEWS	5 CHICAGO TRIBUNE
DETROIT FREE PRESS	6 WASHINGTON POST
CHICAGO SUN TIMES	7 CHICAGO SUN TIMES
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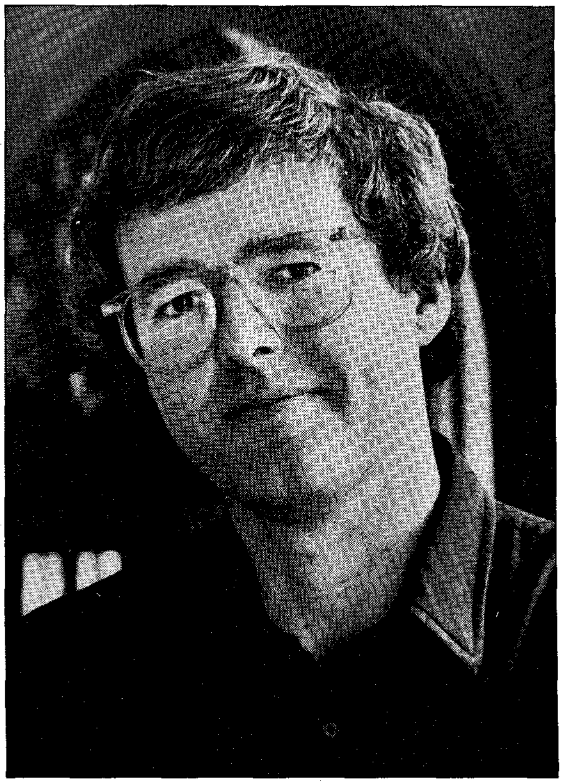
"...*Seminary* is a bittersweet remembrance of the years when priests, nuns, and laymen fled the barque of Peter..."

Seminary: A Search, *by Paul Hendrickson. Summit Books; 330 pages; $14.95.*

IN 1958, AT AGE FOURTEEN, PAUL HENDRICKSON entered Holy Trinity seminary, located somewhere outside Phenix City, Alabama. Seven years later, he left. *Seminary* is a sketch of those years, with lines wisping backward over his childhood and shooting forward over his life since. The author's entry into that seminary at that precise time seems now like the action of a man jumping aboard the *Titanic* just as it drew away from the dock. Only nothing so crude and alien as a collision with an iceberg happened to the barque of Peter. It simply exploded from the inside, blasting a hole in its brittle sides that, since the author's departure, has made over 14,000 priests, four times as many nuns, a majority of seminarians, and an indeterminate number of lay persons jump ship.

The author's aim is to tell about his own jump into the not unfriendly waters where two marriages and a varied writing career awaited him. He swam well and did more than survive. Now, to write this account, he has visited as many of his old classmates and professors as possible, seeking to find out why only one of his original class, Bertin Glennon, today remains an active priest. Even Glennon has no answer for him—"the luck of the draw," he suggests wryly, at the end of a painful visit. Hendrickson's recall of the priests in charge of his training produces a series of now incredible characters who 50 years ago were regarded as normal in their milieu. And his pen portraits of seminarians then and now are fascinating. Concentrating on Glennon's hard-nosed attitude to his priesthood, he contrasts him with two others who got married, had children, and coped with their lives as well as they would have coped with priesthood had they stayed. But Roger Recktenwald, a community organizer in Kentucky, and Richard Ohrt, a much decorated Vietnam veteran, both impress one as men doing a hard stint with one eye constantly thrown back at what they once ardently desired to be but cannot now regret.

Malachi B. Martin is the author of The Decline and Fall of the Roman Church.


Hendrickson: *From living spirit to prayers of stone.*

Hendrickson's account is a very well-written, bittersweet remembrance without any acid bitterness, an *aide-mémoire* about wounds still tender, a record of dead ambitions that does not lack hopefulness. But there is no nonsense about leaving "to find himself," or any steamy claptrap about sexual liberation, or recriminations, or really any regrets. Just an almost Job-like mystification: Why did it all happen? (A mystification he shares with thousands of bishops and three popes.)

When Hendrickson entered Holy Trinity, about 100 seminarians were studying for the priesthood in an old plantation house and two frame cabins in the middle of very rural Alabama—it was one of 381 seminaries in the country. When he left, Holy Trinity had been transplanted to Lynchburg, Virginia, and transformed—or, depending on your theology, transmogrified—into a "plant" of brick-and-chrome-and-glass buildings, with soaring bell tower, color-coordinated hallways, Olympic-size swimming pool, and even a coat of arms! And, already, a diminishing number of students.

By 1972, along with 258 other seminaries, Holy Trinity closed for lack of seminarians. It became a training center for Job Corpspersons. Along the way from red-earth boonies to the gleaming Mainline, some fatal flaw in the whole system had jiggered everything. Clearly, it lay in the empty formalism—without any genuine ideology to give it body—imposed on the young seminarians. Hendrickson can't tell us exactly what went wrong, but he can make us wince at the helpless pathos of the old father superior standing alone in the chapel of the now derelict seminary "in a pool of amber filtered light beneath the seventy-five-foot-high gold dome and the specially commissioned stained glass and the Aegean-blue mosaic pillars from Italy" as he asks, "O Lord, why are You rejecting our prayers of stone?"

Hendrickson hints that it was in the transition from the living, aspiring spirit of the boonies to the arriviste "prayers of stone" that the explosion blew the ship open. Perhaps. But he doesn't even pretend in so personal a narrative to glance back at the long shadows cast over his day by the men who laid the dynamite in the ship's hold and strung the fuses along its ribs—the very busy European theologians of the forties and fifties; behind them, the Catholic left of Emmanuel Mounier, Jacques Maritain, and Karl Adam, and, still farther behind those, the perfervid creeds of Ernest Renan, Alfred Loisy, and George Tyrrell, whose teachings about a secular church Pope Pius X condemned in 1910 and Pope Paul VI wittingly fomented in the sixties.

All that, however, would have muddled the crystal-clear song Hendrickson is singing about the blessing of having an epicenter to life that is larger than life itself, and the curse of not knowing why life in the American Mainline excludes that glowing epicenter. Perhaps between native Americanism and the old Roman ethos there is an ineradicable opposition. Perhaps. ■

Photograph by John McDonnell.

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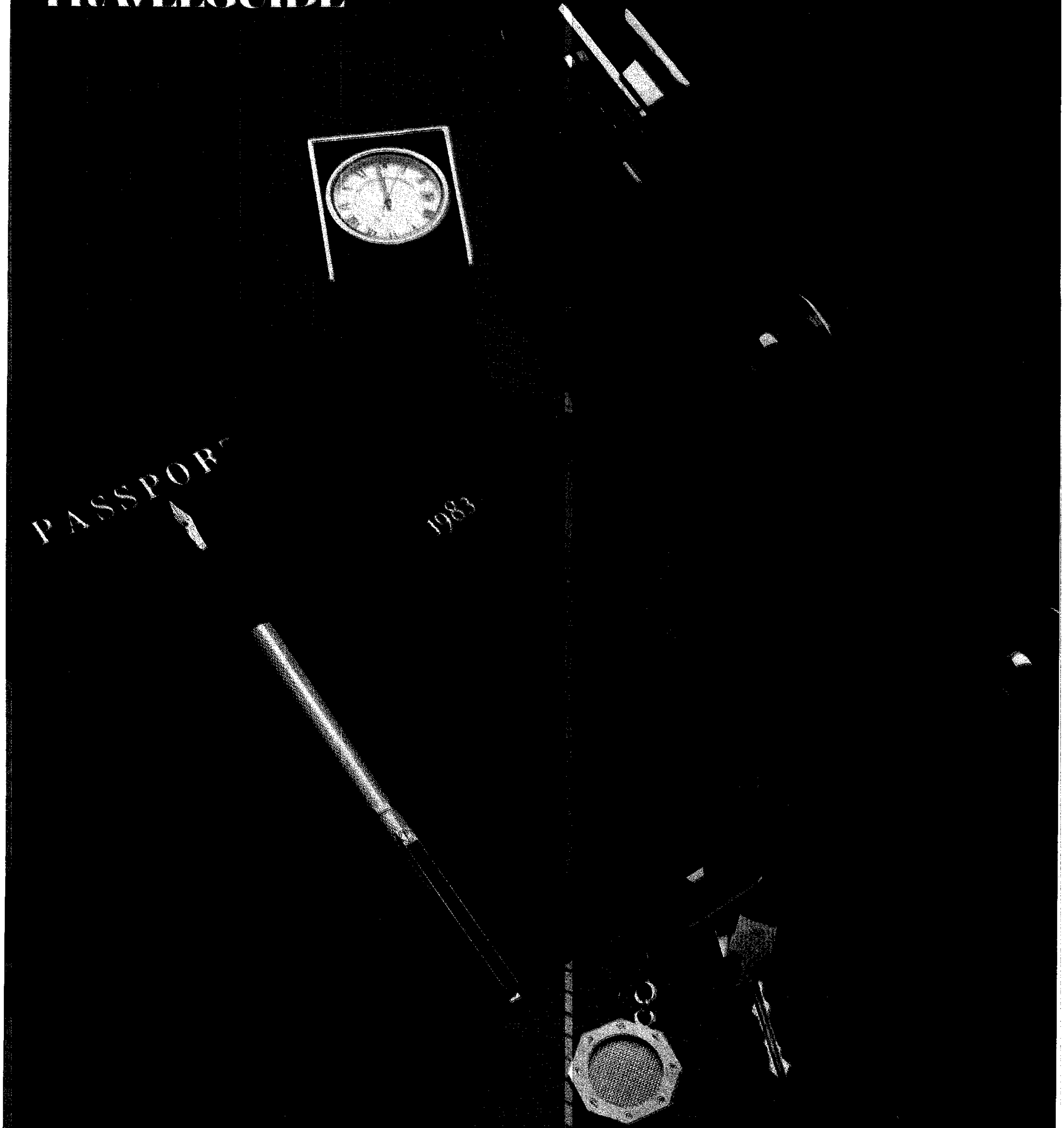
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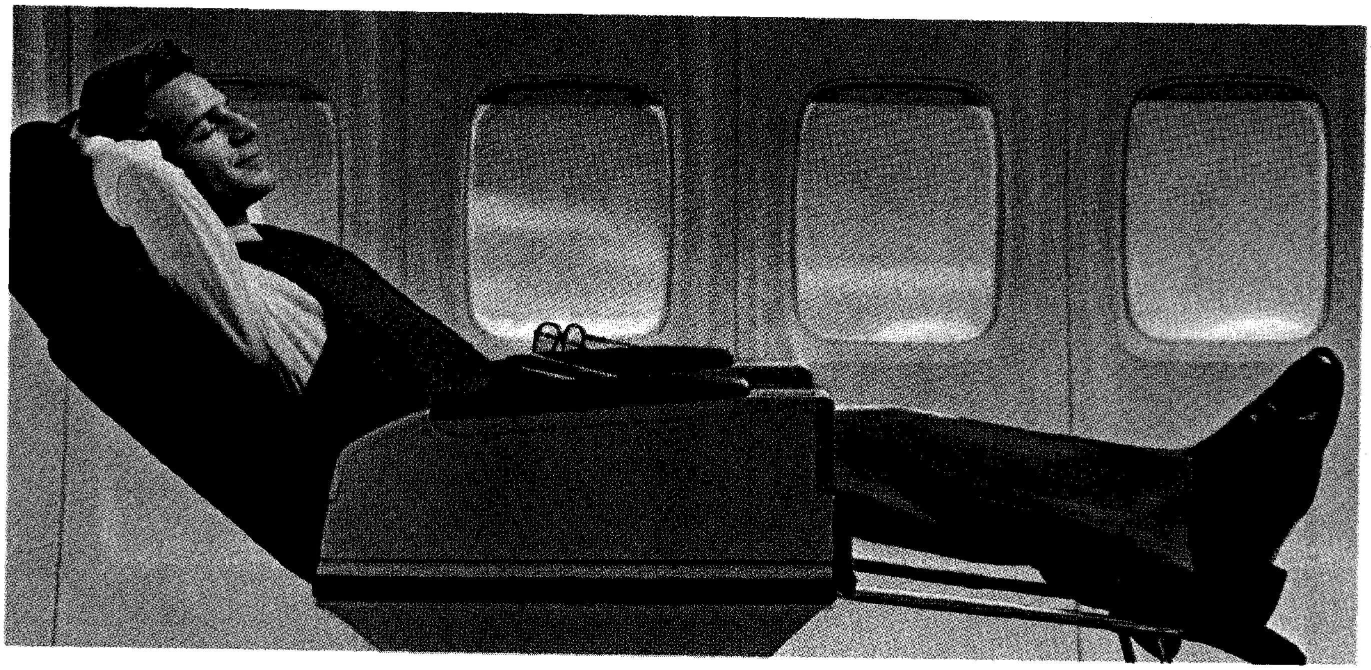

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1983 Business Travelguide

By Karen Cure

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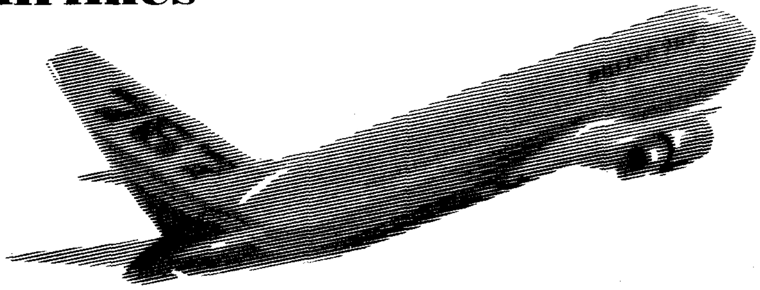
Keys, courtesy Mercedes-Benz

Gemline fountain pen, courtesy Alfred Dunhill of London

To most airlines and hotels, business travelers are good customers. So it's not surprising that keeping them happy is a number one priority. Hotels make it a point to put all the comforts and conveniences of home on the road—business services and facilities, fitness centers and jogging trails, round-the-clock food availability, and, yes, even smiles. When airlines learn that the flyers themselves want front-of-the-plane comforts, but that their employers don't want to pay for first class, business class develops, and proliferates. In the rental car field, and in a good many other segments of the travel industry, it's understood that rewarding frequent travelers for their patronage translates to market share, and market share is the name of the game. The competition that results means such an array of amenities and services that a business traveler is hard put to keep track of them all.

The paragraphs that follow outline a few—and provide some pointers on traveling in and out of New York and avoiding trouble en route.

Airlines



This was the year that business class and frequent flyer bonus plans took off. Sleeper seats, reduced-rate helicopter service to the airports, and a wide array of other amenities and services have become more widely available than ever before.

There's also a new entry in the commercial aircraft sweepstakes...the Boeing 767. It's billed as the most fuel-efficient twinjet wide-body, featuring two aisles and seven abreast seating, so that six seats are either aisle or window. Overhead storage compartments are larger than on the 747. Flight deck equipment is state of the art, and the service ceiling is over 40,000 feet, which translates into above-the-weather flight capability.

Business Class is the mode of travel used about half the time on foreign trips by employees of some 600 North American corporations surveyed by Runzheimer and Company; a group of 6,000 frequent air travelers surveyed last spring by *Frequent Flyer* magazine was about evenly divided between a preference for first and business class.

There's plenty of choice in the latter service. To date, nearly 40 airlines offer business-class service. Many use the second cabin and almost all separate the business-class section from its neighbors by an actual bulkhead wall, rather than the waving curtains with which business class debuted some years ago. Special expedited check-in, privileges in the airport lounge, a choice of entrees at mealtime, expedited baggage handling, and free drinks and headsets are the norm. But beyond that, the carriers vary widely as to what they offer. Business class is often a separate fare, set somewhere between first class and economy. On selected flights, however, business-class amenities are available to all full-fare economy or coach passengers. Sometimes the seating is the same as in the economy cabin, and sometimes the seats are larger and more comfortable and positioned with increased space between rows. Some examples:

- Aer Lingus has its Executive Class, with three seats (each slightly wider than those in economy) to a row, and rows with extra legroom.
- Air Canada has Connaisseur Service on all medium- and long-haul routes out of New York, Chicago, Los Angeles, San Francisco, and other U.S. gateways.
- Alitalia Airlines, which now accommodates first-class passengers on the upper level of its Boeing 747s, has given its front cabin over to business class. Seating is a spacious two-by-two, and passengers can help themselves at an open bar and buffet once the plane is airborne. There's a special lounge for passengers at JFK.
- American Airlines has Business Class on three daily round-trip 747 flights between New York and Los Angeles and an equal number of 767 flights between New York and San Francisco.
- British Airways, a business class pioneer, has its Super Club behind first class. Seating is six abreast (a 2-2-2 configuration).
- Delta Air Lines offers its Medallion Class on transatlantic flights.
- Eastern Air Lines offers its El InterAmericano service on all South American flights. Meals are a special treat here, featuring favorite regional dishes such as ceviche, corvina baked in banana leaves, and sugar baskets filled with marzipan for dessert.
- El Al Israel Airlines has put its King Solomon Class cabin in the nose of its 747s; first-class passengers now sit upstairs.
- Iberia Airlines of Spain has recently introduced Preference Class, expanding its Ronda Executive Class of last year and offering seats that are roomier than those in economy.
- KLM Royal Dutch Airlines has an extensive selection of Business Class seats on the upper level of its 747s and a Business Class section on the main deck behind first class. Rows are more widely spaced than in economy. Special lounge at JFK.
- Lufthansa German Airlines guarantees Business Class passengers a seat in first class if Business Class is overbooked. If space is not available in first class, the passenger holding a Business Class ticket may fly free of charge in tourist class. Installation of new, wider seats is slated for completion by late March.
- Northwest Airlines passengers may use the VIP lounges at airports in key cities and Executive Class passengers are entitled to upgraded tickets on domestic connecting Northwest flights, space permitting. Executive Class is available on all international and some domestic flights.
- Pan American World Airways still offers its Clipper Class, with eight-abreast seating, on its transcontinental and international flights. WorldPass mileage keepers get a 25 percent bonus for flying in this section of the plane.
- Sabena Belgian Airlines has designated the rear section of its planes as its Three Star Service cabin.
- Scandinavian Airlines (SAS) recently spent $25-odd million for a major upgrading of services. It opened business-class lounges at 16 airports around the world and installed good-sized, newly-designed seats. Sony headsets and enlarged onboard libraries are also part of the picture, and passengers fly first class on connecting Eastern and United flights. In Europe, EuroClass replaces first class.
- TAP-Air-Portugal seats its Executive Class passengers in the nose of the plane.
- Trans World Airlines (TWA) Ambassador Class passengers sit six abreast on 747s and eight abreast on L-1011s. Ambassador Class is now offered on all TWA widebody flights in this country and abroad. There's also Ambassador Class service available on 767s with first-class-size seats and spacing.
- Varig Brazilian Airlines has Executive Class on its JFK-originating flights, with seats wider than in the economy cabin, in a 2-4-2 arrangement.

Frequent flyer programs. What started out as something of a promotional gimmick has blossomed in the last few months to such an extent that some corporations are having to make decisions about just who all these perks should accrue to. Most carriers have combined forces with hotel chains and car rental operations to offer the traveler ways to win credits—and increased options for redeeming them. Upgraded accommodations or rental cars, discounts on rooms and air tickets, and all kinds of free dream trips are the goodies in question. Methods for accounting for the credits vary, as do the levels at which participants become eligible for awards, so it behooves a canny flyer to look into more than one before signing up.

Helicopter service. On the New York front, one of the most widely heralded developments for the air traveler in the last couple of years has been the expansion of free or reduced-rate helicopter service to and from the airports. Of the 60 major domestic and international carriers serving the area, an impressive 46 have one of these joint-fare arrangements with New York Helicopter.

Advance round-trip seat selection. American, Eastern, TWA, and United are among the carriers offering this timesaving service.

Sleeper seats. Capable of reclining to just shy of the horizontal, and equipped with footrests that make them almost as comfortable as a bed, these cushy seats were introduced by Pan Am in early 1979, and have gradually made their way onto a number of other carriers. The difference from the first-class seats of only a few years ago is sizable enough to warrant making travel plans based on the list of carriers who have them, including Aerolineas Argentinas, Air France, Air-India, Air New Zealand, Alitalia, Avianca, British Airways, El Al, Japan Airlines, Korean Air Lines, LAN Chile, Lufthansa, Northwest, Pan Am, Philippine Airlines, Qantas, SAS, Singapore Airlines, South African Airways, Swissair, Thai Airways, TWA, Varig.

First-class passengers can go one better on certain Philippine Airlines flights—and snooze away the inflight hours in a full-fledged bed.

More perks. Beyond their first- and business-class services and their frequent flyer programs, most airlines try to do just a little something extra to make life easier and more pleasant for business travelers.

- American offers special American Traveler entrees by special order at the time you make a reservation or at least six hours in advance —fruit and cottage cheese salads topped with English walnuts; hamburgers, or Reuben sandwiches; crab- and shrimp-rich seafood platters. *Independent Network News: Midday Edition* is shown on an increasing number of selected flights.
- Eastern issues books of Flite-Checks, real timesavers for the frequent traveler. Checkbook holders reserve a flight by telephone, fill out a ticket from the Flite-check book and proceed directly to the gate for seat assignment, thus bypassing the ticket office or counter. The fare is computed and accounted for in a monthly statement. Advice on the most economical fares and routings

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for participants in business meetings, one-stop check-in, seat selection up to 30 days in advance on most flights, and no-fee WINGS corporate credit cards are also available.

- Japan Airlines arranges for Japanese/English or Chinese/English business cards to be printed (by special order for a small fee up to two weeks before departure); maintains relationships with some 39 hotels in Japan and the rest of the Orient to guarantee passengers services like late checkout; provides, in conjunction with Tokyo's Imperial Hotel, a JAL Executive Service Lounge in the Imperial Hotel for use as a business base; confirms "Bullet Train" reservations nine to sixty days in advance; and, for a nominal fee, picks up and delivers bulky baggage to airport or hotels in five Japanese cities so you don't have to carry it.
- KLM gives connecting first- and business-class passengers to the Middle East, Far East, and Africa the chance to overnight in Amsterdam at no charge as part of its Stay on the Way program.
- Lufthansa guarantees free travel in Business Class for passengers confirmed in first class in the event that the latter is overbooked; promises a $200 bonus (over the legal claim) when bags don't get to the final Lufthansa destination in Europe on the same flight as the passenger who checked them (for first- and business-class passengers only); provides mail pick-up service at Lufthansa offices abroad; prints business cards and arranges for secretarial and interpreter services at cost; maintains conference rooms at Frankfurt Airport; operates, in conjunction with 3 hotel chains, a VIP hotel plan that provides preferred bookings and choice rooms for first-class passengers; publishes a booklet of nuts-and-bolts information about doing business in Germany.
- New York Air gives passengers coffee at the gate, free New York *Times,* the Flying Nosh service (bagels and cream cheese or the like instead of the usual airline food), and free drinks during the flight.
- PEOPLExpress which boasts of being the largest carrier at Newark, talks about what it *doesn't* provide—hot meals, free drinks, free baggage check-in. The flip side of the story: ample space for carry-ons, on-board ticketing. Daily nonstop service to Burlington, Hartford, and Dulles Airport has recently been initiated.
- Republic charters Executive 580s, Convair 580 jets configured to Republic's specifications, for ultra-private, ultra-luxurious travel by a small group. The Executive 580 can also carry 4,000 pounds of cargo.
- SAS provides accommodations at assorted Scandinavian hotels with abundant business services as part of its SAS Executive Special Program (through April).
- Swissair boasts one seat less per row in its economy-class cabins than do other airlines. As part of the Fly Luggage program, you check your suitcase at a Swiss railroad station—and then pick it up at your first U.S. destination.
- TWA offers a useful seating guide to all of its planes, plus sleeper seats in first class on *every* wide-body.

Where to call for reservations. Toll-free numbers listed below are for calls made from telephones within area code 212. When dialing from outside that area, check with WATS directory assistance at 800-555-1212 before dialing.

- For reservations and information about domestic and Canadian flights:

Air Canada, 869-1900
Air Florida, 800-327-2971
Air North, 800-451-3432
Air Vermont, 800-343-8828
Air Virginia, 800-446-7834
Allegheny Commuter, 800-428-4253
American, 431-1132
Bar Harbor, 925-8113
Capitol, 883-0750
Catskill, 800-252-2144
Command, 656-5577
Continental, 800-525-0280
Delta, 239-0700
Eastern, 986-5000
Empire, 800-962-5665
Holiday, 201-961-2770
Mall, 800-342-9803
Midway, 800-621-5700
Muse Air, 800-527-5089
New Air, 800-243-6570
New York Air, 565-1100
Northwest, 564-2300
Ozark, 586-3612
Pan Am, 973-4000
PEOPLExpress, 772-0344
Piedmont, 489-1460
Pilgrim, 995-2230
Precision, 800-451-4221
PBA, 247-0088
Republic, 581-8851
Susquehanna, 800-252-2162
TWA, 290-2121
United, 867-3000
USAir, 800-428-4253
World, 800-526-8340

- For reservations and information about international flights:

Aer Lingus, 557-1110
Aeroflot, 661-4050
Aerolineas Argentinas, 974-3370
Aeromexico, 391-2900
Air Afrique, 247-0100
Air Canada, 867-1900
Air France, 247-0100
Air-India, 751-6200
Air Jamaica, 421-9750
Air New Zealand, 800-421-5540
Air Panama, 800-327-2417
Alia Royal Jordanian, 949-0050
Alitalia, 582-8900
Austrian, 307-6226
Avianca, 399-0804
British, 687-1600
BWIA, 800-327-7401
CAAC, 371-9898
Czechoslovak, 682-5833
Eastern, 986-5000
Ecuatoriana, 800-328-2367
EgyptAir, 581-5600
El Al, 486-2600
Finnair, 889-7070
Guy America, 458-1500
Guyana, 773-0800
Iberia, 793-3300
Icelandair, 757-8585
Japan, 838-4400
KLM, 759-3600
Korean, 371-4820
Kuwait, 308-5454
LAN Chile, 800-225-5526
Lufthansa, 895-1277
Nigeria, 935-2700
Northwest, 564-2300
Olympic, 838-3600
Pakistan International, 370-9161
Pan Am, 973-4000
Philippine, 800-227-4600
Qantas, 800-227-4500
Royal Air Maroc, 974-3850
Sabena, 961-6200
Saudi Arabian, 758-4727
SAS, 657-7700
Singapore, 800-421-3133
South African, 826-1245
Swissair, 995-8400
TAP, 556-8400
Tarom Romanian, 687-6013
Thai, 800-426-5204
Transamerica, 800-227-2888
TWA, 290-2121
UTA, 247-0100
Varig, 682-3100
Viasa, 421-7722
World, 267-7111
Yugoslav, 246-6401

Airports

The Port Authority publishes a quartet of relevant leaflets—one about each airport, complete with maps and ground transportation information, and another detailing current parking rates and availability. To order copies, contact The Port

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Brendan Tours	**"ENGLAND, WALES, SCOTLAND"**	6 days /5 nights	from **$298** per person*
	"ENGLAND, SCOTLAND"	7 days/6 nights	from **$358** per person*
Passage Tours	**"COPENHAGEN," "OSLO" or "STOCKHOLM"**	7 days/6 nights	from **$378** per person*
International Golf	**"INTERNATIONAL GOLF" TOUR – SCOTLAND**	9 days/8 nights	from **$549** per person*
World Delight	**"SCANDINAVIAN VISTAS 1983"**	15 days/14 nights	from **$1,080** per person*

*Tour prices are per person, double occupancy, air fares not included.

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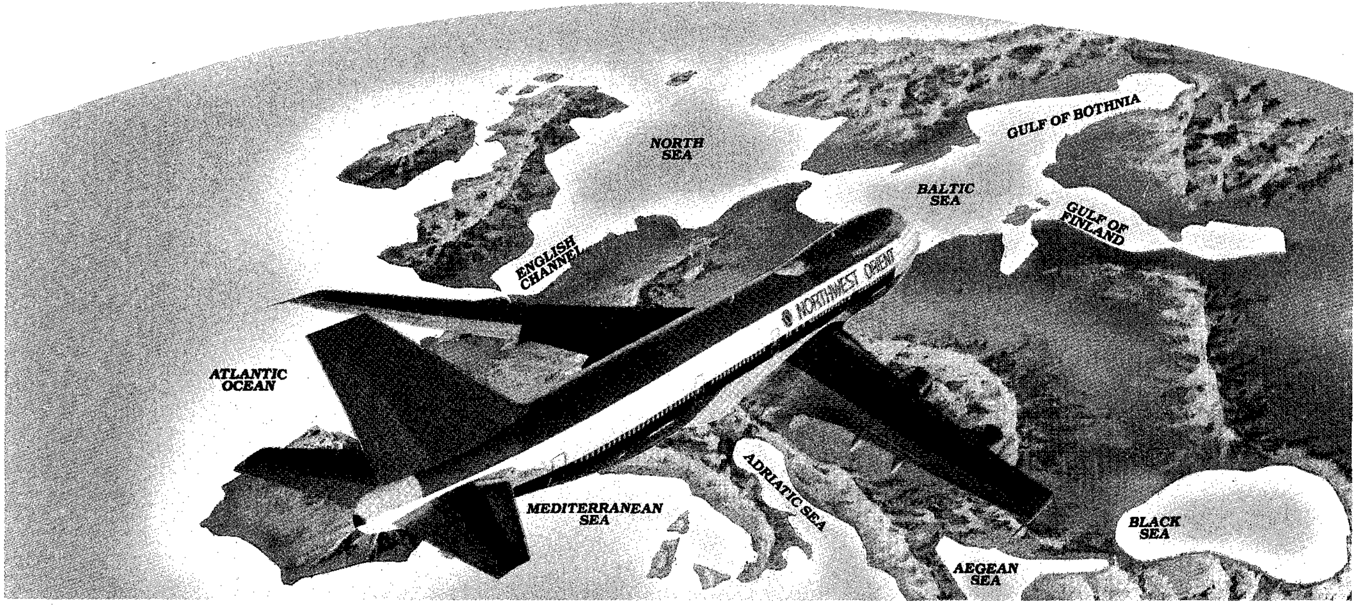

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WHAT'S WHERE AT THE AIRPORTS

	LA GUARDIA	**JFK**	**NEWARK INTERNATIONAL**
Location	In northern Queens, 8 miles from midtown.	15 miles from midtown.	Astraddle the Elizabeth-Newark, New Jersey, town line, a mile farther from midtown than JFK.
Baggage storage	None	In Pan Am's Worldport; in the International Arrivals Building's East and West Wings opposite gates 12 and 33; and on the second floor of the United Airlines Terminal.	Lockers large enough for carry-ons in Terminal B (50¢ per 24 hours).
Busy hours	All day, every day, particularly from 8 a.m. to 10 a.m. and 3 p.m. to 8 p.m.	3a.m. to 8 p.m. from May through September.	Still orderly and quiet even during peak hours around 9 a.m., despite a recent increase in activity.
Car rental agencies	Counters in the Main Terminal arrivals area for Avis, Budget, Dollar, Hertz, National.	Counters for Avis, Budget, Dollar, Hertz, and National in various terminal buildings.	Counters for Avis, Budget, Dollar, Hertz, and National in Terminals A and B; direct-line telephones in the North Terminal.
Currency exchange	At Manufacturers Hanover Trust in the lower level of the Main Terminal's central lobby area (9 a.m. to 3 p.m. Monday and Tuesday, 9 a.m. to 4 p.m. on Wednesday, Thursday, and Friday; 476-6630) and at Tele-Trip's four flight insurance counters in the Main Terminal (6 a.m. to 9:30 p.m.; 651-6725).	In the International Arrivals Building's Northwest Terminal at Deak-Perera (656-8444) and at Citibank's ten scattered locations (632-2504), both at hours corresponding to arrivals and departures; at American Express in the IAB (11 a.m. to 8 p.m.; 656-5673); at Barclays Bank at British Airways (8 a.m. to 10:30 p.m.; 656-6656); and at Tele-Trip flight insurance counters at American Airlines (7 a.m. to 10:30 p.m.; 656-2444) and in the TWA Domestic Terminal (8 a.m. to 12 p.m. and 1 p.m. to 8 p.m.; 656-6455).	At Tele-Trip flight insurance counters in the North Terminal (6 a.m. to 12 p.m.; 201- 961-4721) and in Terminal B (6 a.m. to 7 p.m.; 201-961-3720); at The National State Bank of Elizabeth in the center of the concourse level in Terminal A (9 a.m. to 3 p.m. Monday through Friday; 201-961-4875); and at the First National State Bank of New Jersey at the west end of the Terminal B concourse (9 a.m. to 3:30 p.m. Monday through Friday; 201-565-3011) and in the North Terminal (9 a.m. to 3:00 p.m. Monday through Friday; 201-565-3314).
Information (non-flight-related)	Call Aviation Public Services Division 466-7503.	Counter in the International Arrivals Building's main lobby (8 a.m. to midnight, with a special midnight shift during peak summer months; 656-7990).	Call Aviation Public Services Divisions 212-466-7503.
Lost and found	476-5115	656-4120	201-961-2235
Medical services	In Hangar 7, near the Marine Terminal (8 a.m. to 4 p.m. Monday through Friday; 476-5575).	Clinic in Building #198 at 150th Street and South Cargo Road (open around the clock; 656-5344). Dental office in Suite 2311 on the second floor of the International Arrivals Building's East Wing (10 a.m. to 5 p.m. on Monday and Wednesday, 10 a.m. to 4 p.m. on Thursday; 656-4747).	For passengers who need shots: in Building #5 near the North Terminal (9 a.m. to 4 p.m. Monday through Friday and 9 a.m. to 11 p.m. on Saturday; 201-961-2525).
Parking	*Metered parking:* On the grade level of the Parking Garage (25¢ per 15 minutes; maximum of two hours). *Nonmetered parking:* In the garage opposite the Main Terminal and in five other lots, three of them served by buses at 10-15-minute intervals (up to $12 per 24-hour period). *Information:* 476-5105. No reduced-rate parking available.	*Short-term parking:* In the Central Terminal Area (up to a maximum of $10 per 24 hours) and atop Pan Am's Worldport (up to $18 per 24 hours). *Reduced-rate parking:* In lots away from the Central Terminal Area served by buses at 10-minute intervals from 6 a.m. to 1 a.m. and every half hour from 1 a.m. to 6 a.m. (parking, $4 per 24 hours). *Information:* 495-5400	*Short-term parking:* In Hourly Parking Lots A and B, under and adjacent to the Central Terminal Area (up to $18 per 24 hours) and in Lot #1 directly opposite the North Terminal (up to $9 per 24 hours). In Daily Parking Lots A, B, and C (up to $9 per 24 hours). *Reduced-rate parking:* In Long-Term (Reduced-Rate) Lot D (parking, $4 per 24 hours; free round-the-clock bus service to and from Terminals A and B) and Lot #3 (parking, $4 per 24 hours; free 24-hour bus service to and from the North Terminal). *Information:* 201-961-2012
Postal services	On the lower level of the Main Terminal's central lobby (8:30 a.m. to 5 p.m. Monday through Friday; 429-5689). Accepts Express Mail.	In a substation in the barber shop in the International Arrivals Building's East Wing (8:30 a.m. to 4:30 p.m. weekdays; 529-9016) and at the Airport Station, Building #250 at the end of North Boundary Road (8:30 a.m. to 5 p.m. Monday through Friday and 8:30 a.m. to noon on Saturday; 917-1438). Accepts Express Mail.	No post office.
Taxis (For information about other ground transportation, phone 800-A-I-R-R-I-D-E.)	*Cost:* $10 to $13 plus tolls to midtown. *Group riding:* Available near TWA baggage claim ($6 to $7 plus tolls). Also available near the Eastern Air-Shuttle Terminal. (No service Saturdays.) *Hint:* When taxi stand queues are particularly long, group riding may be marginally speedier; or trek down to the usually-less-congested queue tucked away around the corner from the American Airlines' baggage claim.	*Cost:* $20 to $23 plus tolls to midtown. *Group riding:* Not available.	*Cost:* Approximately $25 to $36 from the Battery to West 185th Street ($2 more to the East Side) coming from the airport, or double the meter plus tolls (about $45) in the other direction. A Koch-appointed committee recommendation that this double-the-meter policy be abolished has yet to be acted upon. *Group riding:* Available from the taxi stand ($10 to $14 per person; 24 hours).

How to make easier connections in Europe.

In an ideal world you would fly nonstop from your hometown to your European destination. But in the real world of today's international business traveler, connecting flights are a fact of life.

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And, of course, Belgium, Luxembourg and the Ruhr Valley are just a short drive from Amsterdam by rent-a-car.

Simply the best airport in Europe.
Amsterdam's Schiphol Airport offers remarkably fast connections. Flights through London or Paris, for example, often require changing airports or terminals.

Amsterdam, however, has only *one* airport, Schiphol. And Schiphol has only *one* terminal. This means you don't have to dash from airport to airport or terminal to terminal. Your baggage is transferred automatically and you clear customs only at your *final* destination.

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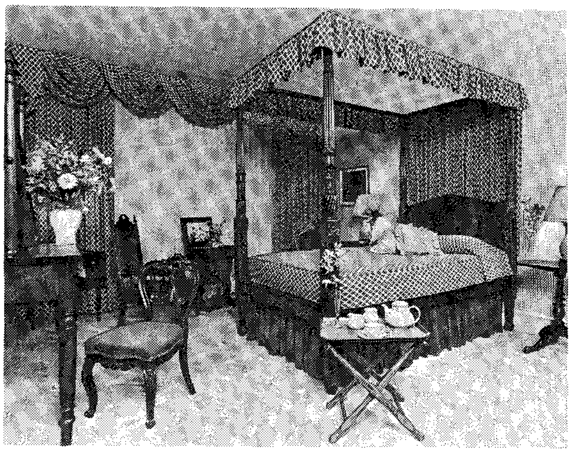
The airline of the international business traveler

Authority of New York and New Jersey, Aviation Public Services Division, One World Trade Center, Room 65N, New York, NY 10048; 466-7503.

Ground transportation in other U.S. cities. According to the nifty new *Airport Transit Guide,* public transportation is the most convenient way to get between the airport and the downtown area of many major cities—Boston, Chicago, Cleveland, Denver, Philadelphia, San Antonio, San Diego, and Washington. The guide ($2.20 postpaid from Crampton Associates, Box 1214, Homewood, IL 60430; 312-798-3710) details fares, schedules, and travel times for taxis, scheduled limousines, and public transit in 75 U.S. and Canadian cities, and makes recommendations whenever one mode outshines the others. If your upcoming travels will take you to a batch of unfamiliar cities, this small publication should come in handy.



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The American Stanhope Hotel, located at the foot of Museum Mile in New York City, is a welcome neighbor to the new American Wing at the Metropolitan Museum of Art. Each newly redecorated room is furnished with original 19th Century American art and antiques. *Saratoga* (the restaurant); *Red Jacket* (the bar); and *The Furnished Room* (for tea) provide a romantic oasis in the midst of hectic New York—reminders of a bygone era—calm, serene, pampered. Also included are *Santa Fe, Topeka* and *Atchison* for private parties and meetings, and *The Terrace,* New York's first outdoor cafe. *Complimentary mid-town limousine service weekdays from 7:30-10:30 A.M.*

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a Judson hotel

Airline Clubs

As much as the airlines are doing to insure passenger comfort in the air, the picture is still fairly dismal on the ground, and membership in one or more of airline clubs remains the best weapon against the sort of low-grade discomfort that busy airports tend to induce. These clubs can be used to work or relax. Some even offer small conference rooms with kitchen facilities. Clubs sponsored by some international carriers are by invitation only, but those maintained by most domestics are open to any applicant who pays the membership fee or fulfills other requirements.

- Admirals Club (American Airlines, P.O. Box 61280, Dallas/Fort Worth, TX 75261). 15 clubs, many with meeting rooms.
- Presidents Club (Continental Airlines, 7300 World Way West, Los Angeles, CA 90009). Eight clubs, free drinks.
- The Crown Room (Delta Airlines, Dept. 740, Hartsfield Atlanta International Airport, Atlanta, GA 30320. 39 clubs, of which membership is required in 19. Free drinks at all clubs.
- Ionosphere Club (Eastern Airlines, International Airport, Miami, FL 33148). 24 clubs, most with meeting rooms.
- Top Flight Club (Northwest Airlines, Minneapolis/St. Paul International Airport, St. Paul, MN 55111). 15 clubs.
- Clipper Club (Pan Am, P.O. Box 2782, Boston, MA 02208). 29 clubs, free drinks.
- President's Suite (Piedmont Airlines, P.O. Box 2720, Winston-Salem, NC 27156). 6 clubs.
- Ambassadors Club (TWA, P.O. Box 223567, Dallas, TX 75222). 27 clubs, some with meeting rooms. Free drinks in clubs at European airports.
- Red Carpet Club (United Airlines, P.O. Box 2247, Boston, MA 02107). 18 clubs, many with meeting rooms.
- The USAir Club (USAir Club, Administration, Hangar 12, Washington, D.C. 20001). 3 clubs, with 3 additional clubs scheduled to open in 1983.
- Horizon Club (Western Airlines, P.O. Box 3083, Terminal Annex, Los Angeles, CA 90051). 13 clubs offering champagne, beer, wine, sodas.

Books

Frequent travelers whose journeys are constantly taking them to new corners of the globe can always use advice from those who have been there before, such as that available from the following makers of world guidebooks:

- *American Express Sky Guide* ($28 annually from American Express Sky Guide, Customer Service, P.O. Box 557, Great Neck, NY 11025). Monthly data on some 30,000 flights between major cities in North America.
- *Business Travel Guide: Europe* (free from Lufthansa, 1640 Hempstead Turnpike, East Meadow, NY 11554). Details climate, social customs, economic matters, banking and trade fairs, transportation, medical care, and assorted other key matters in 31 different European countries.
- *Business Travel Guide to the Arab World* (free from KLM, 437 Madison Ave., New York, NY 10022, attention: Dept. NYC/MD). Provides excellent background information on social and business customs and courtesies, plus an abundance of useful telephone numbers in countries where up-to-date English-language telephone directories are not always available.
- *Business Travellers' Guides* (free from Hilton International, Director of Marketing, 605 Third Avenue, New York, NY 10158). Includes not only profiles of hotels but also detailed

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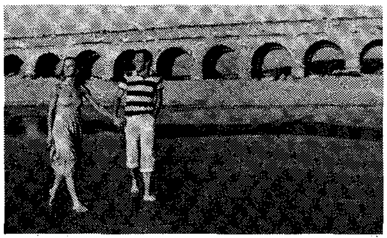
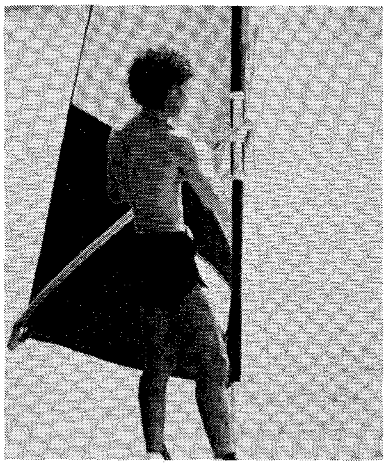


Historic Caesarea, a spectacular resort on the Mediterranean shore. A serene and lovely beach, totally irresistible. Whether you travel en famille. In solitary contentment. Or with a friend.

Israel is a lush, fertile land of warming breezes and exotic places. A land of gardens and greenery. Ancient sites. And modern amenities. Water sports and beach resorts along four sparkling seas.



Windsurfing on the balmy Mediterranean. Or try water-skiing. Boating. And some of the best scuba-diving in the world in our coral-filled waters.

Since time immemorial the city of Jerusalem has been considered beautiful beyond belief. And throughout history, travelers have walked its narrow, cobblestone streets. Visiting the ancient landmarks. Exploring the bazaars. And last year, a million people came, from all over, to vacation in Israel.

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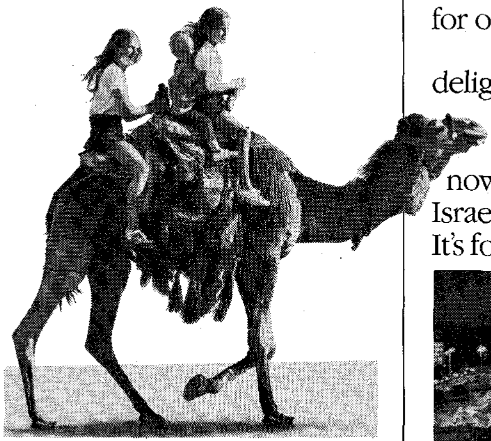
You can relax at a spa. Ours have been famous since the time of Cleopatra. Then discover that the Red Sea is unusually blue, as you turn golden tan on the Eilat beach where the Queen of Sheba landed.



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If you're a craftsperson, you'll be blown away by our glassblowing. Pottery. Jewelry. Tapestries.

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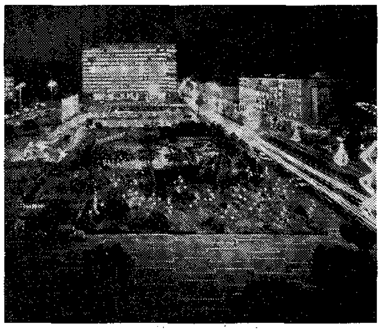

Tel Aviv's Kings of Israel Square aglow at night. Lined with cafes for strolling. And talking. A way of life in Israel. And soon, we hope, for you.

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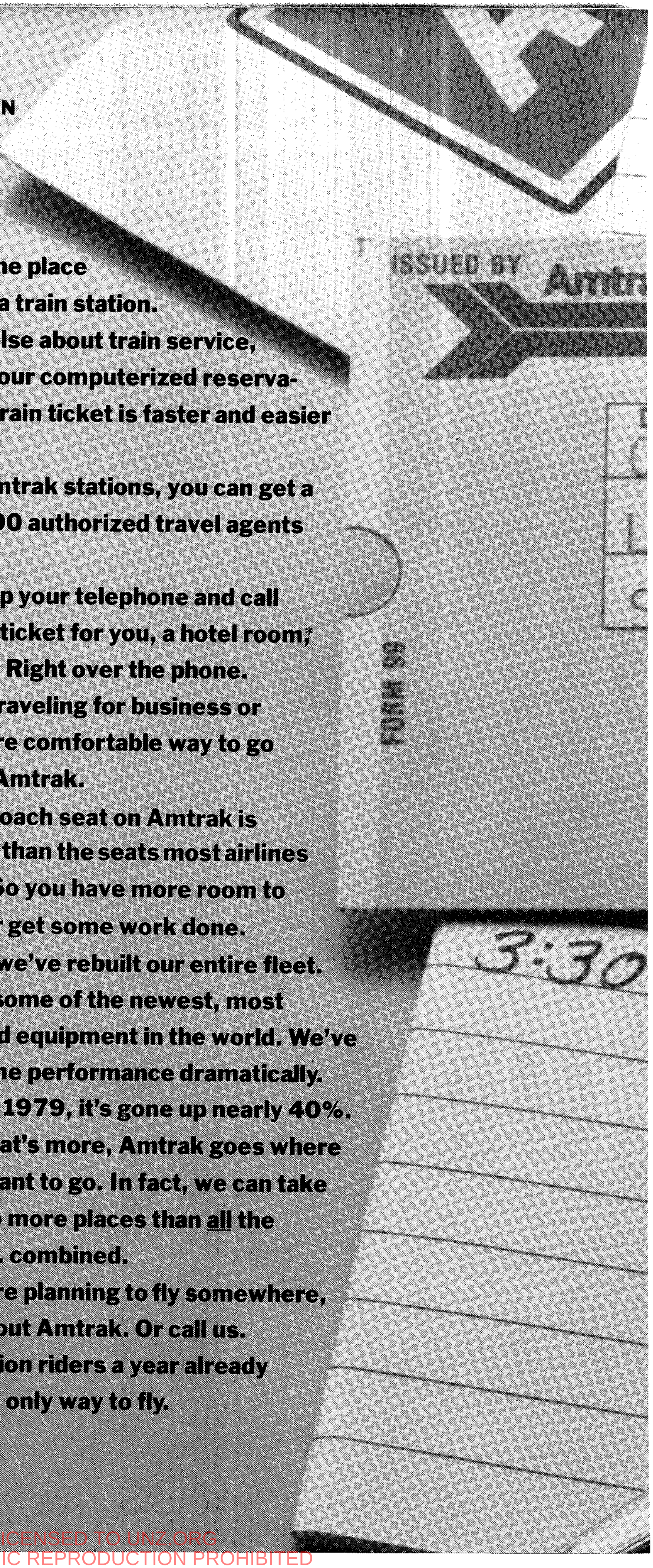

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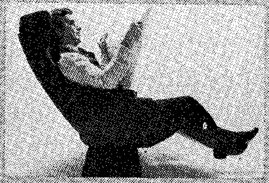
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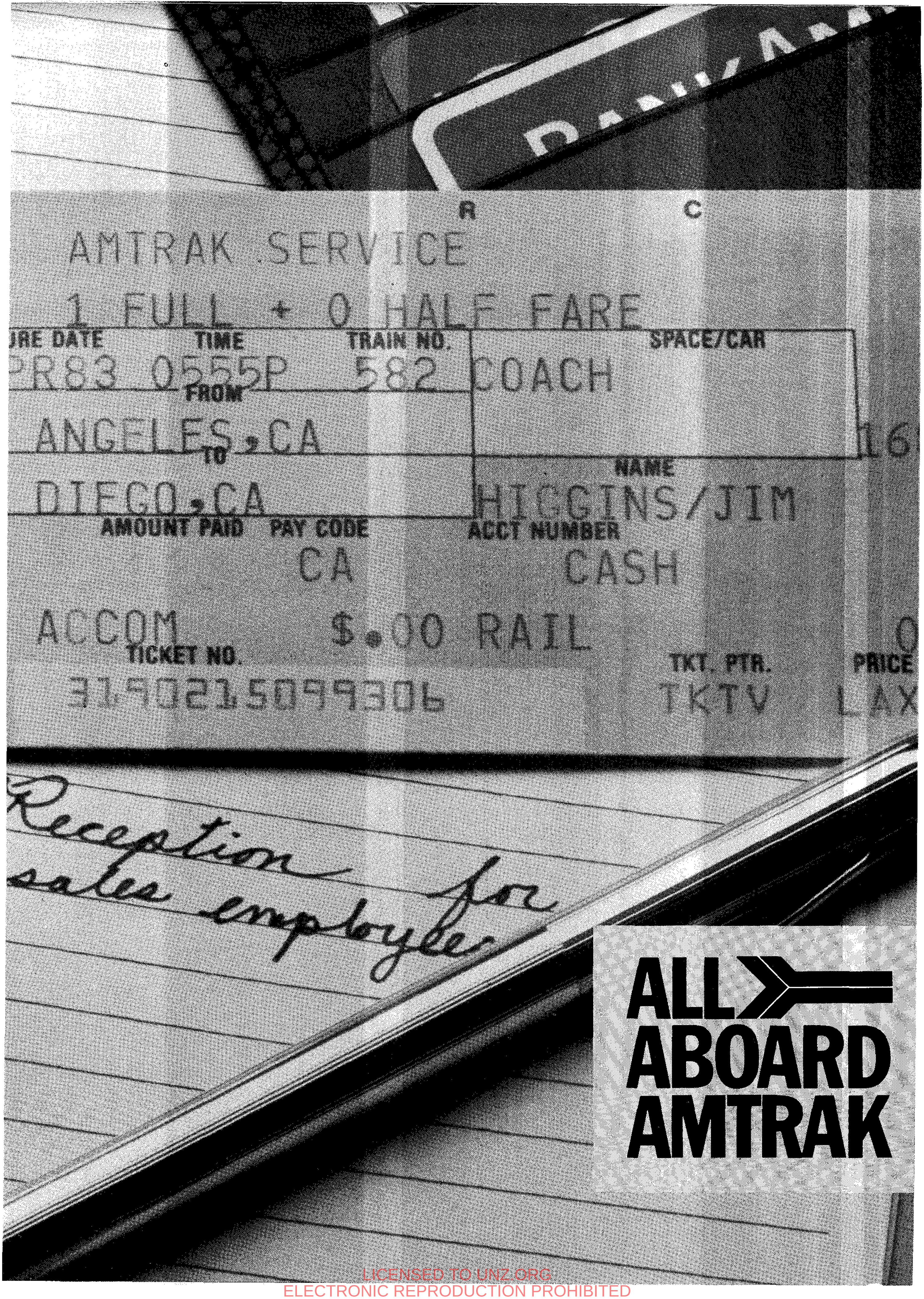

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accounts of business services available in each, plus general information about the countries in which the hotels are located, (cuisine, business customs, staying healthy, and the like), plus lists of attorneys and accountants in major cities. One guide covers Asia and the Pacific, the other covers Bahrain, Egypt, Ethiopia, Kenya, Kuwait, Sudan, and the United Arab Emirates.

- *Business Traveller's Handbook Series* ($11.95 each from Facts on File, 460 Park Avenue South, New York, NY 10016; 212-683-2244). Six comprehensive volumes, covering the Middle East; Latin America; Europe; the U.S. and Canada; Asia, Australia, and the Pacific; and Africa.
- *Consolidated Flight Schedule* (free; issued quarterly by The Port Authority, Aviation Department, One World Trade Center, Room 65N, New York, NY 10048). Lists direct flights operated by some 90 airlines between JFK, LaGuardia and Newark airports and some 300 cities worldwide.
- *Fly Rights* ($2.75 from the U.S. Government Printing Office, Documents Department, Washington, D.C. 20402). Information from the Civil Aeronautics Board about passengers' rights and carriers' responsibilities.
- *1982 Michelin 20 Cities/Villes Europe* ($12.95; Michelin. Available from Ideal Foreign Books, 132-10 Hillside Ave., Richmond Hill, New York 11418). 364 pages of hotel and restaurant listings.
- *North American OAG Pocket Flight Guide* ($38.92 plus tax annually from Official Airline Guides, Inc., 2000 Clearwater Drive, Oak Brook, IL 60521; 800-323-3537). Monthly issues detail flight departures and arrivals between 5,000 city pairs. Subscription price also includes a dozen issues of *Frequent Flyer* magazine and two editions of the *OAG Pocket Travel Planner*, which excerpts Mobil Travel Guide hotel and restaurant listings. An electronic edition has recently debuted.

Credit Cards

Credit card companies are expanding their range of services at such a rate that you'll be hard put to keep up with all the developments until things quiet down a bit.

American Express continues to offer its automated Travelers Cheque dispensers, check-cashing services, and speedy emergency card replacement. The bank cards have now also inaugurated premium versions that feature many of the same services that have always made American Express so popular.

Since joining Citicorp, Diners Club has boosted its acceptance worldwide (by more than 75,000 establishments in this past year alone); has doubled its travel accident insurance coverage (bringing it to $150,000); and has added a variety of other new features, including certain check-cashing privileges at Citibank branches overseas, commission-free currency exchange at certain Citibank branches and Citibank foreign currency exchange centers, and no-fee Citicorp travelers checks via a reimbursement arrangement.

MasterCard, which began offering its gold card in 1981, now has MasterCard II, a debit card that accesses funds directly from your bank account. The soon-to-be-operational MasterTeller network of automated teller machines that will provide cash advances to cardholders by accessing their bank or credit accounts, should also be a boon to travelers.

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As an international business traveler it's reassuring to know that there's one hotel group that will look after your every need. Trusthouse Forte. With over 800 hotels in 37 countries across the globe you can instantly book your whole itinerary with just one phone call knowing that you'll receive all that is best in European hotelkeeping.

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Beginning in July, holders of the gold MasterCard card will be able to cash checks up to $250 at hotels in which they are staying.

Visa introduced its Premium Card a year ago, but it did not begin to develop strength until recently. By the end of 1983, the company expects to have 1.5 million outstanding (compared to some 100 million plus traditional cards).

Keep an eye out for further developments—and make sure you're aware of the services that your current cards are providing.

Car Rentals

The day of complicated car rental rates is nearly a thing of the past. But the occasionally long lines and the awkward treks from airport to vehicle are still very much a fact of the business traveler's life. What the major car rental companies have done in the past year is to sweeten the situation with special awards, even while they attempt to eliminate the delays altogether.

- Hertz, which last year abolished all time and mileage charges in favor of unlimited mileage rates, expanded the Express Service in effect at 39 major airports whereby clients bypass the rental counter and proceed directly to the courtesy bus and the car. Permanent Express Services passes, which double as #1 Club membership cards, have also been issued. Hertz also continued the sports program that gains all renters entry to 110 sports clubs in 60 cities nationwide, and launched a new incentive award program in conjunction with American Airlines, Marriott and Hyatt Hotels, and Holiday Inns. In June 1982, Hertz also opened a car rental operation at Los Angeles International Airport (LAX) that the company believes to be the world's largest.
- Avis inaugurated a Shuttle Express. Reserve your car, stop at the Avis counter at any one of the sixteen airports, show your credit card and driver's license, pick up your rental agreement—and, upon arrival, proceed directly to the car waiting for you in the spot marked on the folder of your rental agreement. Avis is also offering "Cadillacs, at Cutlass prices," and has established a frequent traveler program in conjunction with Delta, TWA, United, and Western. In conjunction with SAS, reservations for BMWs, Mercedes-Benzes, Saab Turbos, and Volvos are available to first- and business-class passengers arriving in Copenhagen, Gothenberg, Oslo, and Stockholm, at a saving of up to 55 percent (through April 30).
- Budget is renting Lincolns at the fees previously charged for mere four-door sedans. Its Super Rez Club speeds check-in (but does not eliminate the stop at the counter).
- National will continue offering coupons redeemable for "Space-Age Electronics" gifts like stereo cassette players and fancy calculators through June 30. Cadillac Sedan DeVilles are available at reduced prices. In conjunction with Hilton Hotels, New York Air, and Continental Airlines, National is also participating in a frequent traveler program, the TravelBank; the top award is two first-class round-trip tickets to Hawaii, the South Pacific, or Micronesia, plus lodging and a rental car for a week.

Where to call for reservations.

Avis, 800-331-1212
Budget, 800-527-0700
Dollar, 800-421-6868
Hertz, 800-654-3131
National, 800-328-4567

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It's one reason why you'll find our name behind the world's premier hotels. It's one reason why you'll find that nobody looks after you better.

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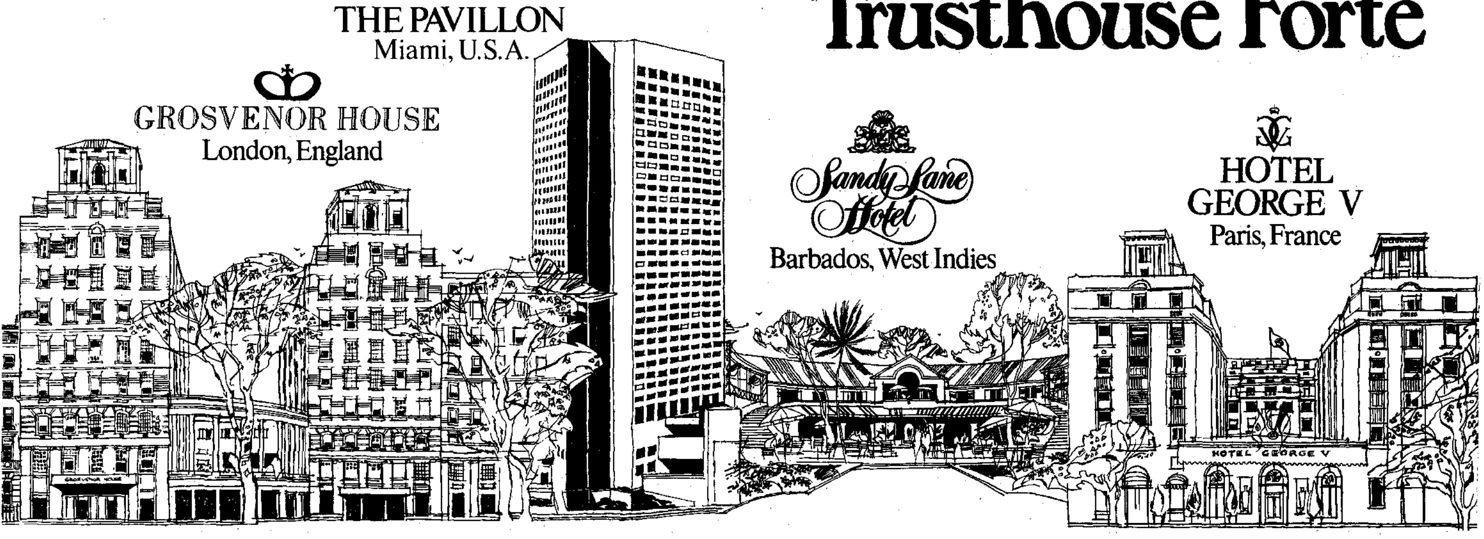


nationwide; 212-541-4400 in New York City; 1-800-268-9761 in Canada

Fitness

Market research among American Express Gold Cardmembers—affluent folk who travel often—turned up the not-too-surprising fact that though keeping fit mattered, keeping fit while traveling was difficult, not only because of limited time but also because of a lack of information about local fitness facilities and lack of access to many private clubs.

Several organizations, in addition to American Express, have made strides toward alleviating these problems for frequent travelers.

Clubs. If you belong to an athletic or health club in New York, inquire about reciprocal arrangements that may be in effect with establishments in other cities.

American Express Gold Cardmembers are eligible for the company's Gold Card Personal Fitness System. The Freestyle Plan ($80 annually) gains participants nonresident privileges in over 100 private spas and health and athletic clubs around the world. The Supervised Plan ($150 to enroll, plus $160 annually) offers the same privileges, plus an aerobic, strengthening, and stretching program individually tailored to your needs, based on a comprehensive screening at a fitness center near your home and monitored on a monthly basis via written reports to New York's Executive Fitness Center. To enroll, phone 800-327-2177.

Hertz's Sports Club Program, available to all renters, gains you entry to some 110 sports clubs in five dozen cities in the U.S. and Canada. Club locations are listed in a flier called *Looking After #1*, which is available at the rental counter. All you need to do is present your rental agreement upon arriving at the club.

Hotels. Nowadays, it is a rare new property that does not offer at least a moderately comprehensive fitness facility.

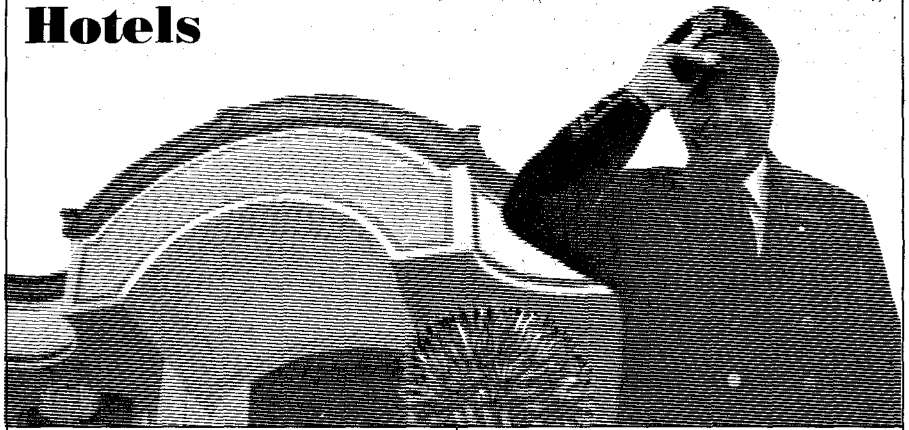
- Hyatt has a Spirit of Sports program, run in conjunction with *Sports Illustrated;* a directory lists all participant and spectator sports in each hotel and the surrounding areas. More than a dozen U.S. Hyatts have health clubs, and an even larger number have jogging tracks. All others provide jogging maps outlining the best nearby routes. The Hyatt Regency Chicago will rent an exercise bicycle on request.
- Westin hotels usually have health clubs or swimming pools, or enjoy locations convenient to other fitness facilities. The new Westin Hotel, Galleria Dallas, for instance, has a swimming pool, health club, and a half-mile jogging track.

Where to run. Hotels both with and without health clubs try to direct their jogger-guests to the best local trails. Nearly 100 Sheratons cater to joggers; 23 have tracks on the premises, and more provide printed route maps of nearby terrain to guests. At the Sheraton Inn & Conference Center in Madison, Wisconsin, running and exercise clothing is available at the front desk.

- Hyatt International Hotels' rooms are all equipped with jogging maps. The map for the Hyatt Regency Seoul lists points of interest as well as distance.
- Hilton International attends to joggers by providing detailed course maps in most of its properties in Europe.
- The Plaza's proximity to Manhattan's Central Park and its eight miles of wooded jogging trails may be a lifesaver to some travelers during a New York business trip. Try especially the one-and-a-half-mile run around the reservoir—you may find it hard to believe you're in the middle of the largest city in the U.S.
- If you don't want to count on hotel recommendations, travel prepared with *Great American Running Trails* pamphlets put together by the Kinney Shoe Corporation in cooperation with the President's Council on Physical Fitness and Sports ($1 from Kinney Running Trails, P.O. Box 5006, New York, NY 10150) or *A Runner's Guide to Europe* by Aden Hayes and Jere Van Dyk ($5.95; Penguin). Elsewhere, local sporting goods stores that sell running gear are your best sources of information.

Working out in your room. An increasing number of hotels are equipping rooms with Gym-mate exercise machines. For a complete listing, contact the company at P.O. Box 4970, Winter Park, FL 32793 (800-327-1056 ext. 1).

Hotels



Business travelers are the raison d'etre for many hotels around the world. So it's not surprising to find hoteliers busily dreaming up new ways to make their most important guests feel right at home.

Small hotels continue to hold their own. John Coleman, the successful developer of fine small establishments like Chicago's Whitehall and Tremont hotels, has added to his domain with The Ritz-Carlton Washington, D.C., formerly the Fairfax. Personal service rates high here. The Washington *Post* is delivered to guests' doors every morning, a limousine can be produced in less than half an hour, and a small meeting room can be opened up in less time than that. Room service is available around the clock and light meals can be had until 1:30 A.M. in the Fairfax Bar. Bellhops keep an eye on how much luggage guests bring—and supply extra hangers if it looks as if they'll be required. Phones in suites and larger rooms have two lines so that a guest never misses a call just because there's a busy signal. And concierges make note of which guests are taking the Eastern Air-Shuttle, and hand them shuttle passes to fill out en route.

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Zip ________

not atypical. A rising number of hotels employ concierges. Systems are set up to keep track of guests so that they can be appropriately welcomed on return visits. In Four Seasons Hotels, guests' names and personal data are put onto a permanent computerized hotel register—and you never need to fill out a registration form completely again. Dunfey has responded to the call for smaller establishments that can develop one-to-one relationships with guests by restoring seven of the most charming old properties in the U.S.—places like Boston's Parker House, Chicago's Ambassador East, and others.

Increasingly, hotels are encountering demand for space for impromptu meetings involving only a handful of people. One of the solutions is a room configuration like that of the Executive Conference Rooms available at the Sheraton Plaza La Reina at LAX; these do double duty as a place to work and a place to sleep thanks to a queen-size Murphy bed that folds up and frees space to walk around. Four Seasons Hotels have "mini-suites"—called Four Seasons Rooms—in which the bed is hidden in an alcove. These, by the way, come equipped with a phone on the desk in addition to one at the side of the bed.

Equipping rooms with all the comforts of home is another focus. Westin, like a number of chains, provides goose-down pillows and mattresses constructed especially to hotel specifications, lamp switches within arm's reach of the bed, extra-large towels, clotheslines in the bathrooms. Holiday Inns promise that if you don't like your room, your complaints will be attended to with its No Excuses Room Guarantee.

In the Middle East, there are additional special problems. Required stays are often lengthy, and so hotels like the Inter-Continental emphasize recreational facilities and fit out guest rooms with radio, taped music, and in-house movies. Extensive secretarial, translation, and communications services, as well as private office space and photocopying machines, can be arranged for a fee.

Business services. Making it easy to do business away from home is the thrust of one group of hotel services that have received special emphasis at hotels in Europe and to a greater extent in Asia and the Middle East.

- Hyatt Hotels in the U.S. offer telex service and overnight delivery of packages up to two pounds to anywhere in the continental U.S. Nine Hyatts have boardrooms that can accommodate up to twelve. The Hyatt Regency Fort Worth's boardroom adjoins a well-equipped office, while the Hyatt Regency Chicago's Board of Trade has high-backed leather-covered chairs, paneled walls, custom-made bookcases, and even a fireplace.
- Hilton International offers guests at 46 of its establishments one- to three-day door-to-door delivery of business documents to more than 166 cities worldwide via DHL Worldwide Courier Service. Secretarial and stenographic services, interpreters, telex and cable communications, photocopy machines, typewriters, and mail and postage facilities are also widespread. Similar business centers are offered by some Meridien Hotels, Sheraton Hotels, and Hyatt International properties. The Hyatt Regency Riyadh can rent you a jet.
- Inter-Continental properties may have complete libraries and newswire service in addition to the above-mentioned amenities. Bangkok's Siam Inter-Continental boasts the Ultimate Business Suite, designed to enable the businessperson to accomplish the most work, with the greatest comfort, and in the least amount of time. Singapore's Hotel Pavilion Inter-Continental rents beepers to its guests.
- Holiday Inns, Inter-Continentals, and Sheratons in some cities are equipped with video-teleconferencing capability.

Corporate travel programs. Offered by most of the major lodging groups, these plans usually entitle participants to a private reservations number, express check-in and -out, preregistration, direct billing, and "preferred availability" (a boon during periods in which a city's hotels are running full and a last-minute reservation is required). Some also provide for guaranteed rates, which allow corporations to develop approximate forecasts of annual travel expenses.

- Dunfey calls this package of services its Executive Service Plan (ESP). Instead of reserving through an anonymous operator on a toll-free line, clients build a relationship with an individual representative at a private telephone number. At Ambassador East, ESP participants get one other treat: a list of sixty works of art by Dubuffet, Motherwell, Rauschenberg, and other prominent painters, and the opportunity to rent them for the duration of their stay for a mere $25 per day.
- Princess Hotels International, in its Sir Francis Drake in San Francisco, is offering a Princess Club to companies who guarantee the hotel a certain minimum number of room nights annually.
- Sheraton has its Sheraton Executive Traveler (SET) plan for companies that bring in 150 room nights a year. Upgraded accommodations are provided to guests whenever possible.
- Marriott has its Club Marquis, with most of the above-mentioned benefits plus check-cashing privileges and ten percent discounts in Marriott-owned gift shops.
- Hilton International's Vista Club and Executive Business Service (EBS) are comparable, as are Inter-Continental's Six Continents Club and Hyatt Hotel's Gold Passports.
- Holiday Inn issues a Preferred Corporate Traveler Card usable at 1,600 properties in the U.S., Canada, and Mexico.

Club floors, concierge levels. Many hotels now have dedicated an entire floor as a hotel-within-the-hotel where guests receive an extra quota of pampering—speedy check-in and check-out, often on the club floor itself; free continental breakfasts; club rooms where soft drinks or cocktails are served, often at no charge; and the like. Hyatt International calls them Regency Clubs; at Hilton International, they're Vista Executive Floors. Amfacs have Guest of Honor Levels, Marriotts a Concierge Level, the new Ramada Renaissance Hotels their Renaissance Clubs, and Stouffer's several Concierge Floors. At Westin hotels, the name changes from one property to the next, but the service—which approximates that of smaller, more exclusive establishments—stays at the same executive level. At London's 475-room Grosvenor House, a Trusthouse Forte establishment, there's a Crown Club, and in Pittsburgh's William Penn Hotel, you have Crown Service. The cost is higher than for other rooms in these large establishments, but to judge from the increasing number of concierge levels, business travelers are finding that the service warrants the expense.

Where to call for reservations.

Americana, 800-228-3278
Best Western, 800-334-7234
Days Inn of America, 800-325-2525
Dunfey, 800-228-2121
Four Seasons, 800-462-1150
Guest Quarters, 800-424-2900
Harley, 800-321-2323
Helmsley, 800-221-4982
Hilton, 594-4500

Anywhere else is just a place to stay.

The Tropicana, a Ramada Renaissance Hotel. It's everything you go to Atlantic City for . . . and more. Come experience it yourself. For reservations call toll free (800) 257-6227 East of the Mississippi, or (609) 340-4200. Or write, Tropicana Hotel and Casino, Iowa and the Boardwalk, Atlantic City, NJ 08401.

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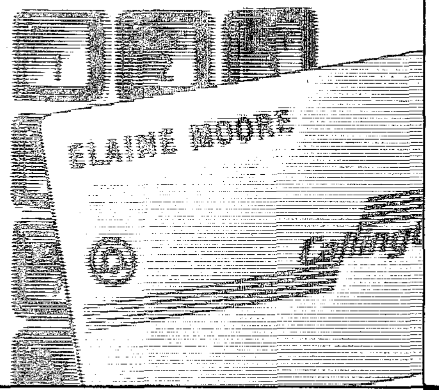
Holiday Inns	800-H-O-L-I-D-A-Y
Host	800-237-2543
Howard Johnson's	800-654-2000
Hyatt	800-228-9000
Inter-Continental	973-3800
Loews	800-522-5455
Marriott	800-228-9290
Meridien	265-4494
Princess	800-442-8418
Quality Inn	800-228-5151
Radisson	800-228-9822
Ramada	800-228-2828
Ritz-Carlton	800-992-8000
Sheraton	800-325-3535
Sonesta	800-343-7170
Stouffer's	800-325-5000
Summit	800-228-3555
TraveLodge	800-255-3050
Trusthouse Forte	800-223-5672
Westin	800-228-3000

Telephoning



AT&T Long Lines continues to make headway with its Teleplan, designed to assure international travelers fair and reasonable service charges for calls placed from hotel rooms. Teleplan hotels agree to limit these surcharges, and in its advertising AT&T includes names of the participants. For up-to-the-minute information, call AT&T Long Lines' toll-free international information service at 800-874-4000.

On the national front, AT&T has streamlined its credit card system. Available at no charge from local Bell business offices, the Calling Card can help you save time and money. You won't have to wait anymore for a collect call or while an operator verifies your billing to a third number. After you dial your call just enter your Calling Card number if you're in an area that's automated or, if not, tell it to your operator. You'll pay less. On most interstate calls you're charged a lower rate than billing them to a third number, calling collect or even using coins. The Calling Card can be used nationally and in more than 100 foreign countries.

Money Matters

A few reminders about things that even the most experienced travelers always forget to remember:

- Keep a supply of American cash in small bills so that you can accurately change the amount of dollars you'll need—and avoid having an excessive supply of foreign currency you'll never use again.
- Take plenty of cash if you're traveling to backcountry areas where credit cards are not widely accepted, and take proper precautions against theft.
- Take a personal check along, just in case. With only a few limitations, Citicorp Diners Club cardholders may cash $250 to $1,000 at Citibank branches abroad, and $250 at participating hotels and motels in the U.S.; American Express Cardmembers may cash $1,000 to $2,000 at American Express offices, $100 in hotels, and $50 at airline counters. Other cards offer similar features.

Personal banking abroad. Citibank has recently announced a new program for Americans who live and work (or are traveling for at least a year) abroad. Contact Karen Stanley, Citibank, Personal Banking for Overseas Americans, 666 Fifth Avenue, New York, NY 10103; 883-9883.

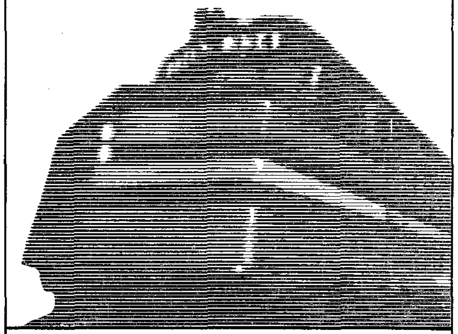
Medical Matters

There's hardly anything quite as unpleasant for the ordinarily hale and hearty American as being sick—unless it's being sick away from home, especially in a country where the doctors and nurses don't always speak your language. The prevalence and urgency of medical emergencies have spawned a whole range of useful programs and services.

English-speaking doctors. Finding one can be a problem for a lone individual who doesn't feel good. Some of the above-mentioned organizations provide members with lists. Other organizations devote themselves primarily to this work:

- Intermedic, 777 Third Avenue, New York, NY 10017; 486-8974. Lists doctors with the equivalent of U.S. board certification in 200 cities around the world.
- IAMAT, 736 Center Street, Lewiston, NY 14092; 716-754-4883. Provides referrals in 400 cities in 150 nations.

Trains



Amtrak service keeps on improving. The Express Metroliner between Washington, D.C., and New York is the speediest train in the Western Hemisphere. When its new schedule was implemented at the end of October, traveling time was reduced to two hours and 49 minutes. Six Expresses depart from New York each day; all feature leg rests, Metroclub service, and Amdinettes with booth seating.

Also at the end of October, Amtrak inaugurated its first high-speed, all-reserved Metroliner Service between New York and Boston. The trip now takes just under four hours each way.

And trains on the Empire Corridor between New York and Albany are now reaching speeds of up to 110 mph.

For reservations, phone 736-4545.

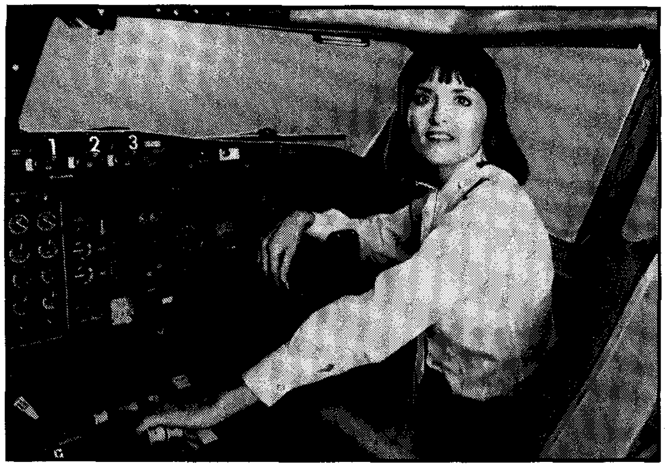
Passports

If you renew your passport this year, you're in for a surprise: the cost has climbed from $10 to $35 on renewals, and the period of validity from five years to ten.

Passports pronto. By the usual route, it can take three weeks to get a passport if the application was submitted at Rockefeller Center, a month if you applied elsewhere. For faster service, submit your airline ticket or other proof of imminent departure at the passport office, along with the required photos, fee, and your former passport.

For frequent travelers. Most passports contain 24 pages. If your comings and goings are apt to fill this space within the decade, request a document with 48 pages, available at no additional charge.

IF YOU'RE ON THE PHONE A LOT, THE CALLING CARD HELPS A LOT.



"When I'm not on the controls... I'm on the phone."–Bonnie Tiburzi, Pilot, American Airlines.

"My work requires a lot of travel. In fact, it really keeps me flying.

"That goes for when I'm on the ground, too.

"So when I'm not in the air, I'm on the phone. And now I've found a great way to help make all my connections–the Calling Card from Bell.

"Wherever I land, the Calling Card is the fastest, easiest and cheapest way to make most calls. There's no charge for the Calling Card, and you can use it just about anywhere you fly.

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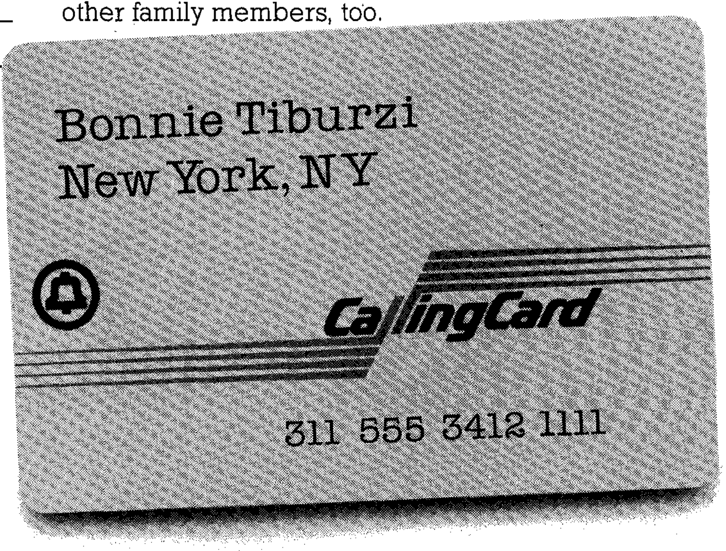
HOW IT WORKS:

1. You get your own private Calling Card number.
2. You won't have to wait anymore while an operator verifies your billing to a third number or collect.
3. After you dial your call, just enter your Calling Card number if you're in an area that's automated–or, if not, just tell it to the operator.
4. When you have many calls to make, you can do it even faster now. Just one extra touch charges each call.
5. You'll pay less. On most interstate calls you're charged a lower rate than billing them to a third number, calling collect or even using coins.
6. You'll get all your Calling Card calls itemized on one monthly statement.

HOW TO GET YOURS:

It's as simple as using it. To order, just call your local Bell business office. There's no charge for the Card. You can get Cards for other family members, too.



Bell System

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OR STAY AT HOME.

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FOR RESERVATIONS CALL (800) 992-8000. YOU WILL BE CONNECTED DIRECTLY TO THE HOTEL OF YOUR CHOICE.

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Virtually every guest looks forward to our three authentic and delightfully different French restaurants, ranging from service and cuisine for important business encounters, to that relaxing bistro atmosphere—just right for sweater and slacks—at the end of a hectic day.

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Weekends

Hotels that are full of hard-working business people during the week often operate at considerably less than capacity on Saturdays and Sundays when their guests have all gone home to play—and you'll find some really compelling arguments, in the form of extra-low room rates and well-priced packages, in favor of staying over after business is done to really enjoy the sights of another city.

Abroad, a weekend gives you the perfect opportunity to get to know the country beyond the city and to really savor another nation's foreignness. HRI/The Leading Hotels of the World (770 Lexington Avenue, New York, NY 10021; 212-838-3110) offers a series of "Great Affordables," which includes many weekend packages in posh urban hotels abroad.

To help you figure out where to go outside major cities in Europe, contact each nation's national tourist office before your departure.

Austrian National Tourist Office, 545 Fifth Avenue, New York, NY 10017; 697-0651

Belgian National Tourist Office, 745 Fifth Avenue, New York, NY 10151; 758-8130.

Danish Tourist Board, 75 Rockefeller Plaza, New York, NY 10019; 582-2802.

Finnish Tourist Board (same as above).

French Government Tourist Office, 610 Fifth Avenue, New York, NY 10020; 757-1125.

German National Tourist Office, 747 Third Avenue, New York, NY 10017; 308-3300.

British Tourist Authority, 680 Fifth Ave., New York, NY 10019; 581-4708.

Greek National Tourist Organization, 645 Fifth Avenue, New York, NY 10022; 421-5777.

Irish Tourist Board, 590 Fifth Avenue, New York, NY 10036; 869-5500.

Israel Government Tourist Office, 350 Fifth Avenue, New York, NY 10118; 560-0650.

Italian Government Travel Office, 630 Fifth Avenue, Suite 1565, New York, NY 10111; 245-4822.

Netherlands National Tourist Office, 576 Fifth Avenue, New York, NY 10036; 245-5320.

Norwegian Tourist Board (same as for Danish N.T.B.).

Portuguese National Tourist Office, 548 Fifth Avenue, New York, NY 10036; 354-4403.

Spanish National Tourist Office, 665 Fifth Avenue, New York, NY 10022; 759-8822.

Swedish Tourist Board (same as for Danish N.T.B.).

Swiss National Tourist Office, 608 Fifth Avenue, New York, NY 10020; 757-5944.

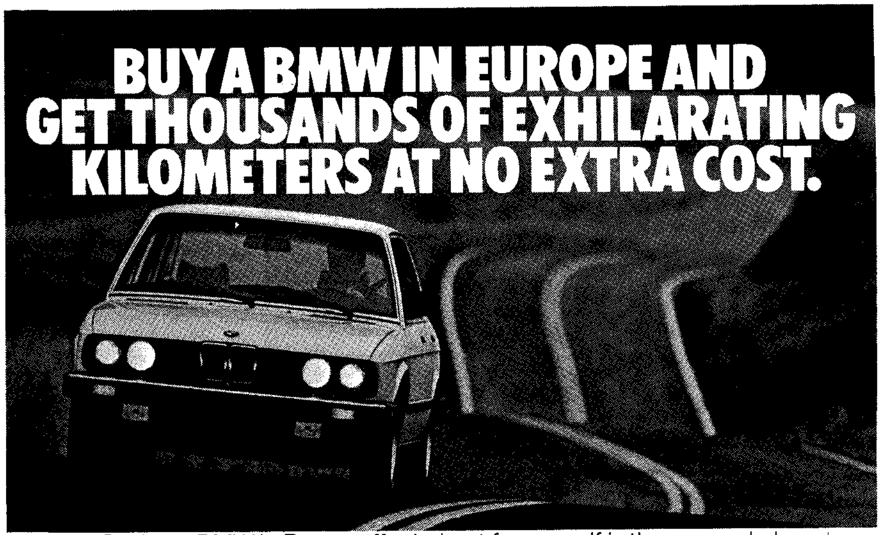
Intourist Information Center, 630 Fifth Avenue, Suite 868, New York, NY 10111; 757-3884.

For Women Only

Of the current array of guidebooks designed to offer advice and solace to traveling women, Dena Kaye's *The Traveling Woman* ($11.95; Doubleday, 245 Park Avenue, New York, NY 10167) is particularly good for its anecdotes and solid advice about specifically female problems that crop up in places like the Middle East where society considers a woman's place to be in the home.

Also helpful is *The Businesswoman's Guide to 30 American Cities* by Patricia Murphy and Elaine Taylor-Gordon ($16.95; Congdon & Weed, 298 Fifth Avenue, New York, NY 10001), which provides information on where to stay, where to eat, and where to meet. Written with a special emphasis on social niceties and security, it also includes local business services and lists of emergency phone numbers.

Security. Those with a New York City mentality might feel more comfortable traveling with one of the $49.95 Personal Security Alarms available from Omnitronics Research Corporation (2775 Barber Road, Barbertown, OH 44203). Not only does it sound off in the event of fire or smoke, but from its position on the inside of a hotel room door it also shrieks loudly when there's an intrusion.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Should you choose to step up a bit, you'll find our Crown First Class™ waiting, with a sleeperseat of noble proportions. It seems a shame to sleep through our haute cuisine and fine china service, but it's nice to be able to.

Finally, there's the stratosphere of luxury, our Concorde. The only supersonic flights to Britain.

And, you'll be pleased to note that your flight miles between the US and London on British Airways will count as credit toward the A Advantage℠ travel award plan.

But, it's no more than you'd expect from the airline that flies more people to more countries than any other airline. Call your travel agent or British Airways.

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*British Airways Super Club has a few seats 22″ wide because of structural requirements, however, all Super Club Seats are wider than our competitors'.

Theater/John Simon

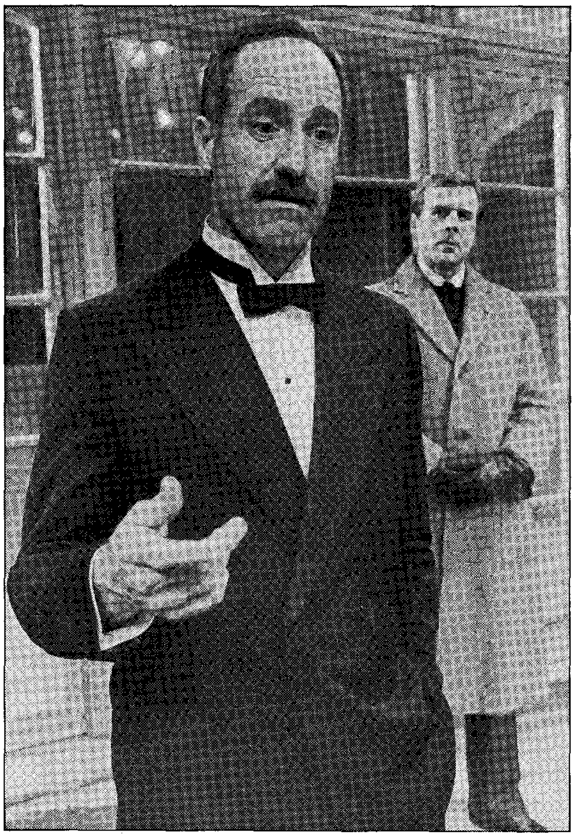
EXTREMITIES

"...*Quartermaine's Terms* is a treasure only a fool would miss. The imbecile *Moose Murders* was an all-time low..."

I HAVE WRITTEN ABOUT **Quartermaine's Terms** (January 24), when it was at the Long Wharf; let me add a few reflections, now that the production has been transferred intact to the nice new Playhouse 91, where it and the play continue to be a treasure only fools would pass by. Here is the view from the staff room of a small Cambridge school of English for foreigners, where the staff are observed disporting themselves in five scenes spread over some three years. Simon Gray has captured his seven characters, as it were, stroboscopically, at five fairly typical, fairly consistent, and yet extraordinary moments of their lives. He has done what Muybridge did for our understanding of a horse's running, only this is about how *people* run, climb, crawl, stagger, and fall through their lives. Even where lives seem to be in stasis, things are changing or collapsing around them, and against a different backdrop, or with the rug pulled out from under it, even sameness is no longer the same. Though superficially a reckless comedy, *Quartermaine's Terms* is also terribly incisive, terribly wise, and terribly terrible. It only hurts when we laugh, but we laugh often and tragically.

And this staff room is really a most ingenious prism through which to view the entire world. It is a kind of transitory resting place between the grimly ludicrous little realities of teaching an odd assortment of unsortable-out students and the grim and ludicrous and not so little realities of living. And in this ostensibly safe, neutral zone, one realizes how ludicrous and grim and oddly unsorted-out it all is, oneself included. With a mere seven characters and five sudden, flash photos wrested from the surrounding dark, Gray has created a *theatrum mundi*, a passing parade of wistful grotesques, letting their hair down or trying to keep their chins up, heading toward or away from awareness, and always, as they think they sail through disasters, coming a little closer to their own final reckonings.

As for Quartermaine himself, what an original and touching portrait he is of a slow-witted but enormously decent man, enabling us to see the complexities, subtleties, poignancies even in what we have tended—crassly—to perceive as impervious, monolithic, benightedness. Under Kenneth Frankel's fine direction, immersed in and further revealed by David Jenkins's scenery, Pat Collins's lighting, and Bill Walker's costumes—all good—Remak Ramsay, Caroline Lagerfelt, Dana Ivey, Anthony Heald, and John Cunningham continue to be first-rate. If only Roy Poole and Kelsey Grammer were up to them; but at least they are not so poor as to be unduly distracting.



End of term: *Ramsay and Cunningham in* Quartermaine.

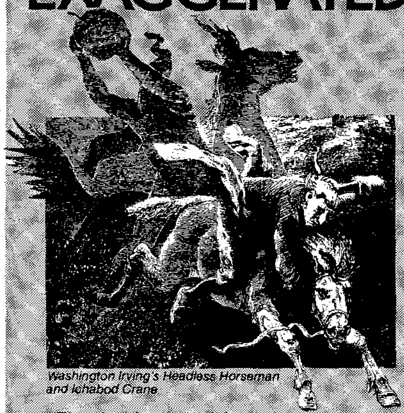
THE THEATER BEING IN THE SAD SHAPE it is in (and I don't mean this season only), selective patrons cannot even imagine what horrors reviewers are exposed to, night after nightmarish night. St. John of the Cross may have had an inkling when he wrote of the dark night of the soul, but even that was, for him, a *noche dichosa;* there was nothing lucky about the night (actually afternoon) on which I saw **Moose Murders,** which is as close as I ever hope to get to the bottomless pit. We critics tend to console ourselves during what seems less and less aptly named the intermission—"remission" would be nearer the mark—by bringing up (so to speak) the titles of earlier all-time lows. On this occasion, such previous contenders as *Marlowe* and *Cleavage* were cited, but the few hardy survivors of those disasters pronounced them painless compared to even the first act of *Moose Murders.* And none of us then had a notion of what the second act held in store.

This abysmally imbecile comedy-thriller takes place (took place—it closed after one supererogatory performance) at the Wild Moose Lodge, in a part of the Adirondacks located somewhere between the Himalayas and Patagonia, on a furibundly thunderstormy night with all bridges down and all communication with the civilized world, or mere sanity, severed. The lodge is run by one solitary Indian, Joe Buffalo Dance, who speaks pure Tonto, except when he takes off his braided Indian wig, at which times he lapses into his allegedly natural speech, a brogue so thick that the Gate Theatre wouldn't wish it on the Abbey. Stranded here is a husband-and-wife musical act: Snooks Keene, short of stature, skirt, and talent, who sings and wisecracks, and her blind husband, Howie, who accompanies her on the hand organ. They are strident, out of tune, and totally inept, but at least they didn't write *Moose Murders.* She jokes ("Go peel a scab!" she'll tell Nurse Dagmar, but I'm anticipating) while he falls all over the furniture. There being no trace of guests at the lodge, the act must have been hired to entertain the stuffed moose heads, which proliferate in all sizes from deer to elephant. There is also a non-eponymous stuffed goose, but then "Goose Murders" would read less well on a marquee.

The lodge has been acquired by the millionairess Hedda Holloway, who ar-

Photograph by Bill Carter.

RUMORS OF HEADLESS HORSMAN IN REGION SOMEWHAT EXAGGERATED.


Washington Irving's Headless Horseman and Ichabod Crane

The dominant spirit . . . that haunts this enchanted region, wrote Washington Irving, "is the apparition of a figure on horseback without a head."

Now, we don't mean to tell you ghosts really exist. But if you can't at least acknowledge the possibility, then a stay in a place that entertains and preserves such legends might do you some good.

We're the Tarrytown Hilton, a modern ten-acre mini resort with indoor and outdoor pools, health club, tennis courts, fine restaurants and lounges, and all the amenities you'd expect from a Hilton Hotel.

So if you want to escape for a while, come visit us. Ghosts may not exist, but spirits do, and we think you'll find ours a refreshing change.

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Includes a full breakfast, buffet brunch, discount to Sleepy Hollow Restorations, and special extras: fruit, wine and cheese upon arrival, cocktails, and a Sun. N.Y. Times. Subject to availability, and advance reservations required. Rooms are limited. 3 Days/2 Nights—Arrival on Fri. or Sat.

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Arrival on Fri. or Sat. One night's stay. Includes: if arrival on Fri., the Fri. Night Seafood Buffet with bottle of wine with dinner. Arrival on Sat., Sun. Brunch, bottle of champagne with brunch, room.
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Or call your local Hilton Reservation Service.

"...*Living Quarters* is a mediocre drama by an uneven playwright..."

rives with her entourage. Her husband, Sidney, who, since a fall from the roof, has become a total paralytic, swathed, mummylike, in bandages from top to toe, and pushed about in a wheelchair when not forgotten outside in the pouring rain; his nurse, Dagmar, a huge, Nazi-style virago, in audacious front-and-rear décolletage; son Stinky, a brain-damaged dope fiend, whose one aim is to sleep with his mother, at whom he keeps lunging; Lauraine, the fluttery and anorectic elder daughter, accompanied by Nelson, her sad-sack, chip-on-the-shoulder husband; and, lastly, little daughter Gay, who, when she can briefly be prevented from tap-dancing, is told that her father is a vegetable (what did she think he was, blancmange?) and exclaims, "Like a lima bean? Gross me out!" It gradually emerges that there are three different cabals among these good folks, each hell-bent on liquidating the others for the sake of the Holloway fortune. And in mid-storm, the dismissed Buffalo Dance returns disguised as a moose, to join in the murderous fun.

In the course of an evening during which blind Howie gets a gun and shoots to kill and the mummy rises from the wheelchair to kick the moose in the privates, where two others have already kicked him, I naturally turned sleuth; to track down the perpetrators, I cannily scanned the program credits. The author is one Arthur Bicknell, "probably best known for *My Great Dead Sister* . . . produced . . . by The Production Company and directed by Norman René." That was a potent clue: Over the years, there has been a steady stream of malodorous junk emanating from The Production Company and its artistic director, Norman René. *My Great Dead Sister* was a flop, but *Masterpieces*, a play for which Mr. Bicknell is probably less well known, will soon be revived by his alma mater, Ithaca College, and those of you who missed his work here might well consider catching that one, there.

Moose Murders, which featured Lillie Robertson, was directed by her husband, John Roach, rather the way a blind director repeatedly kicked in the groin might stage it. Mr. Roach, who is president of The Production Company, looms equally large in Force Ten Productions, which, besides producing *Moose Murders*, claims among its previous ventures *Paradise Alley* (a dog for which it did receive screen credit even though its contribution was tenuous and Sylvester Stallone had banned Roach and his partner from the premises) and a film with Karen Black no one I know has heard of. And so on through the program notes (and behind them), in dizzyingly incestuous spirals. Backing all this, I learn, is Texas oil money; and sitting in front, on the afternoon I attended, were creatures if not from the black lagoon, surely from the neighboring gutters. One enormous, pear-shaped individual, arriving late with vomit down his shirtfront, smelled so bad that he sent three nearby critics and their companions scurrying for the back of the theater, and, by intermission, had emptied out several rows around him. *Moose Murders* is the only stage play I ever saw in stereo-odoriferous Smellorama. So what is ailing Broadway? Rank stupidity.

THE IRISH PLAYWRIGHT BRIAN FRIEL IS A strikingly uneven artist. He can write plays as good (or, at least, as challenging) as *Philadelphia, Here I Come!, Faith Healer*, and *Translations*, but also such mediocrities or worse as . . . well, as the current **Living Quarters** (1977), which, though performed at the Vineyard Theatre, is far from vintage Friel. Be it said, though, that the space, a converted boiler room (or whatever), is about as inhospitable to theater as a space can be, and that the cast, under Susan Einhorn's less than inspired direction, is even more wildly uneven than Friel's output. *Living Quarters*, moreover, has one of those omniscient narrators of whom Friel, in his weaker moments, is inordinately fond; they—this one, certainly—must be taken for God and an excuse for the sort of metaphysicizing and Pirandellianizing that no longer holds any dramatic or philosophical interest.

An Irish officer in the U.N. peace-keeping forces returns from five months in the Near East, where he performed an act of supreme heroism. Back home in Ballybeg, he is about to receive celebrations, honors, a promotion; also the affectionate tribute of his scattered, but now respectfully reunited, family; and, best of all, the love of his much younger second wife, a bride of ten days when he had to ship out. During his absence, she betrayed him with his rebellious son, which leads to an obvious, portentously telescoped tragedy, about which Friel has nothing new to say, though he keeps crouching and posturing as if he were about to leap to a previously unattained ledge of high awareness.

There is an absolutely right performance from Robin Bartlett, who does improve by leaps and bounds and manages accents expertly. Two others (Vince O'Brien and Anne O'Sullivan) can pass muster, but the rest range from spurious to bad (Michael Butler) and downright appalling (Tony Pasquilini). ■

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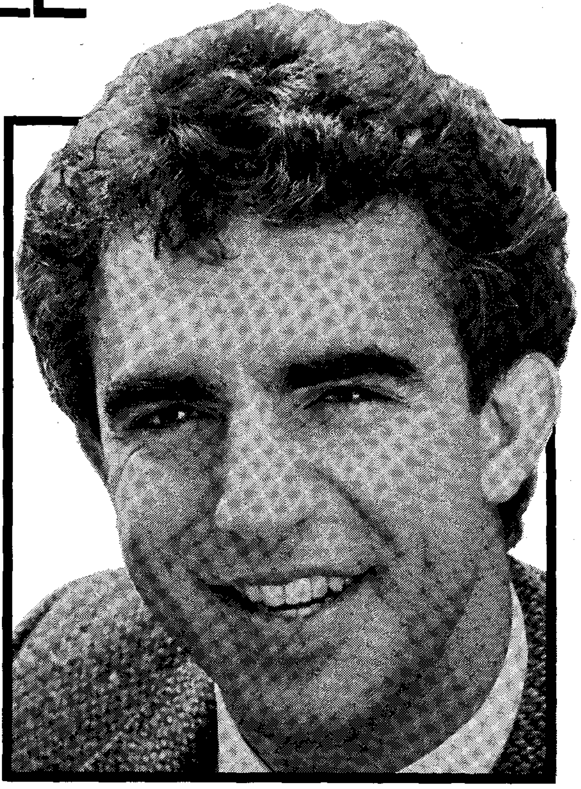

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Movies/David Denby

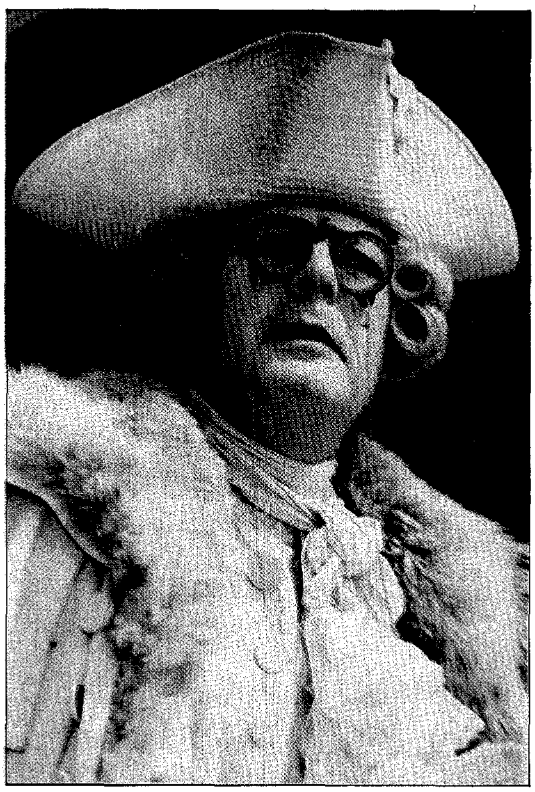
MERRY MINUET

"... *La Nuit de Varennes* is a kind of *Ragtime* on wheels, a movie that never loses its charm as a social adventure..."

COULD ANYONE MAKE A MOVIE ABOUT Washington crossing the Delaware or the firing on Fort Sumter without turning himself into an awful square? Aren't there certain events so familiar that they can be seen only through a filter of irony? Consider this as material: On the night of June 20–21, 1791, two years after the fall of the Bastille, a desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, slipped out of the Tuileries, in Paris, and headed northeast for the border. The king's plan was to join a waiting Austrian army hostile to the revolution, charge back into France, and re-establish his authority. But when news of Louis's flight got around Paris, the city went into an uproar, and Lafayette, who was then head of the National Guard, sent officers racing in pursuit. The royal family was arrested in the small town of Varennes—not, as it turned out, by an officer, but by the deputy mayor, a rather timid grocer and chandler named Jean Baptiste Sauce. Sent back to Paris, the king parted company with his head eighteen months later, and soon after that the Terror began.

In France, the Night of Varennes—the night the authority of the monarchy collapsed for good—is as much a schoolroom classic as Paul Revere's ride, and so the director, Ettore Scola, and the screenwriter, Sergio Amidei, in making their brilliant, emotionally reverberant entertainment, **La Nuit de Varennes**, have used it as background, not bothering to explain very much. Indeed, we see the king and queen but once, and then only through a partition and from the knees down. Yet the movie is filled with the pathos of the king's powerlessness, the confusion and fear of the old order passing away as the new one struggles to be born. The movie's central character is one of the chroniclers of that turmoil, Restif de la Bretonne (Jean-Louis Barrault)—novelist, pornographer, informal social historian—who, in the filmmakers' central conceit, sets after the royal family, eager to be present at their capture and get it all down on paper. Along the way, Restif, a loquacious busybody, meets some of the choice spirits of the age—Thomas Paine (Harvey Keitel), who is heading toward Verdun on business; Jacques Casanova (Marcello Mastroianni), trying to escape from an overzealous patron; Marie Antoinette's lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla); and a variety of representative types (a foppish royal hairdresser, an intolerant revolutionary student, an industrialist, and so on). What Scola and Amidei have done is to incorporate our nostalgia for legendary personalities into the structure of a high-level road movie. *La Nuit de Varennes* is a kind of *Ragtime* on wheels.

Traveling through the country in their carriage, the characters debate the issues of the revolution (democracy versus privilege), yet the movie never turns into a dry, talking pageant, a frock-coated chin-wag. With the exception of Thomas Paine, who sounds a little too much like ... well, like Thomas Paine, the characters can be frivolous as well as grave, racy as well as mournful. Even on the verge of collapse, this aristocratic society values wit, elegance, audacity. Our celebrities meet, flirt, stop for dinner, quarrel, part, and join up again, and the movie never loses its almost incredible charm as a social adventure.



Rogue genius: *Mastroianni as Casanova.*

As the companionable Restif, theater legend Jean-Louis Barrault, who has been acting for half a century, hops all over the place, vivacious as a grasshopper. Restif is our host, a kind of narrator who never narrates—we see the other characters through his excited appreciation of them. He is a classless man, a man who lives purely by his wits; Casanova, swathed in white furs and jewels, is closer to the extravagant spirit of the *ancien régime.* Mastroianni, almost 60 now, plays him as an old campaigner, enfeebled and disgusted, bored with his own legend, but still very grand. Among other things, this movie is a fervent rejoinder to the sour, slanderous *Fellini's Casanova*, in which the great seducer figured as little more than a pathetic phony. Scola's Casanova is a rogue, but he's also a genius—a major eighteenth-century scholar-writer-scoundrel in the mold of Voltaire and Lorenzo Da Ponte (in an enchanting moment, he boasts of his advice to Da Ponte on the libretto of *Don Giovanni* and then swings into Leporello's catalogue aria).

Powdering his chin nervously, grieving over the folds in his neck like a Sutton Place dowager, Mastroianni's Casanova nevertheless pulls himself together when the women in the carriage proposition him. He is mortified by the failures of his aging body, and he turns the ladies down, but he does it with such Sherlock-like attentiveness to their looks, dress, and station that we begin to understand the secret of his success. His attention is fickle, wavering, yet, at the moment of contact, incandescent—the essence of sex. The great Mastroianni has never offered so subtle and witty a mix of self-mockery and pride.

Restif, a democratic man, is too curious, too much in love with life, to turn his back on aristocrats, even in the middle of a revolution. Indeed, what makes this movie so richly ambiguous and finally so moving is Scola's unwill-

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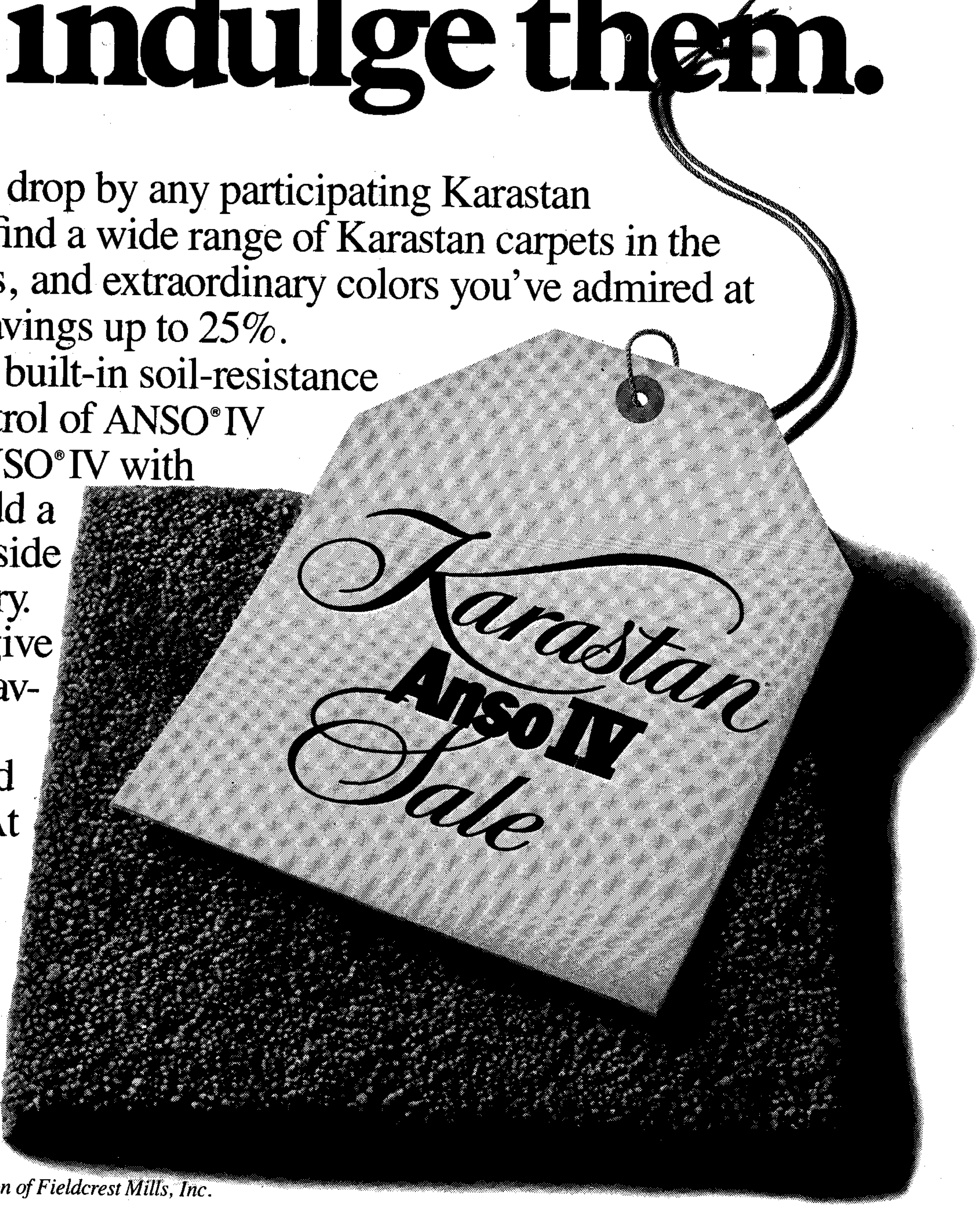

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"...The actors in *Pirates* shout their lines as if they were still in Central Park..."

ingness to judge the corruptions of the *ancien régime* in simple moral terms. The Comtesse Sophie, hoping to meet up with the king and queen, is a woman overwhelmed by the moral and spiritual beauty of the people's love for their king. She can't see that they don't love him anymore, and when she's jostled by the angry mob in Varennes and the truth finally hits her—it's all *over*—she's reduced to staring at the king's magnificent garments, trying to hold on to her memories. Now that she's started to work for directors other than Fassbinder, Hanna Schygulla has burst through her stylized, harsh, impervious-bitch mask, and she's great. In *La Nuit de Varennes,* she colors the habits of luxury and privilege with an almost sensual longing; when she speaks of the pleasures of the court, she is somehow both overripe and infantile, both decadent and moistly anticipatory. Sophie the shallow, sad sensualist is a conception worthy of the Renoir who made the bittersweet elegies for the aristocracy in *Grand Illusion* and *The Rules of the Game.*

Scola, 51, has written and directed numerous farces, including *The Pizza Triangle;* the maudlin drama *A Special Day;* the grubby, unwatchable *Down and Dirty;* and the powerfully perverse love story *Passione d'Amore.* Nothing we've seen of his work (and much of it, including several of his more serious efforts, is unknown here) has prepared us for the élan, the sweep, the incredible ease of *La Nuit de Varennes.* This Franco-Italian production is neither austere and didactic, in the late Rossellini manner, nor aggressively "realistic," in the approved style of recent years (lots of mud, gap-toothed peasants, squawking fowl scattered from the road by the aristocrats' coaches . . .). The period recreation is very full, but Scola keeps the story moving rapidly; he doesn't feast on rococo fruitcake.

None of us is quite sure what "history" is supposed to look like, but at least Scola and Amidei have the wit to show us that a Decisive Moment may be composed of many moments of confusion. In 1791, no one really ruled France; loyalties were shifting, values buckling. At the climax of the movie, the flustered grocer, Monsieur Sauce (Jean-Louis Trintignant, in a delicately comic performance), having given way to pressure from revolutionary hotheads and arrested the king, worries that the church bells summoning the people to Varennes will wake the powerless monarch sleeping in his house. Sauce quakes with fear and then grins foolishly, glows with pride and then claps his hands over his ears. His dithering embarrassment sets up a human counterpoint to this moment of awesome finality. The bells ring out the end of the monarchy, the end of privilege and subservience, but also the end of grace and calm. I don't think the ambiguities of "progress" have ever been dramatized with so much emotional power as in *La Nuit de Varennes.*

PERHAPS YOU NEED TO SEE **The Pirates of Penzance** live to get excited about the fantastic amount of energy the stars and chorus members are putting out. Onscreen, however, all that prancing, whirling, jumping slapstick seems a rather stale way to disturb the air. I don't mind that Wilford Leach's direction is obvious and silly, with a heavy emphasis on Broadway shtick; the trouble is that there's too much of the same kind of joke, and Leach never lets up, never alters the pace, never involves the audience in the characters' feelings. Directing his first film, Leach hasn't reconceived the material for the camera; he merely searches for the best angle to get all that stage movement properly photographed. In every way, *Pirates* is anticinematic. The actors shout their lines, as if they were still in Central Park; most of the lighting is too bright; and three or four numbers take place on a set before the director cuts away from it. We seem to have gone back to a period of film aesthetics somewhere before D. W. Griffith's invention of narrative.

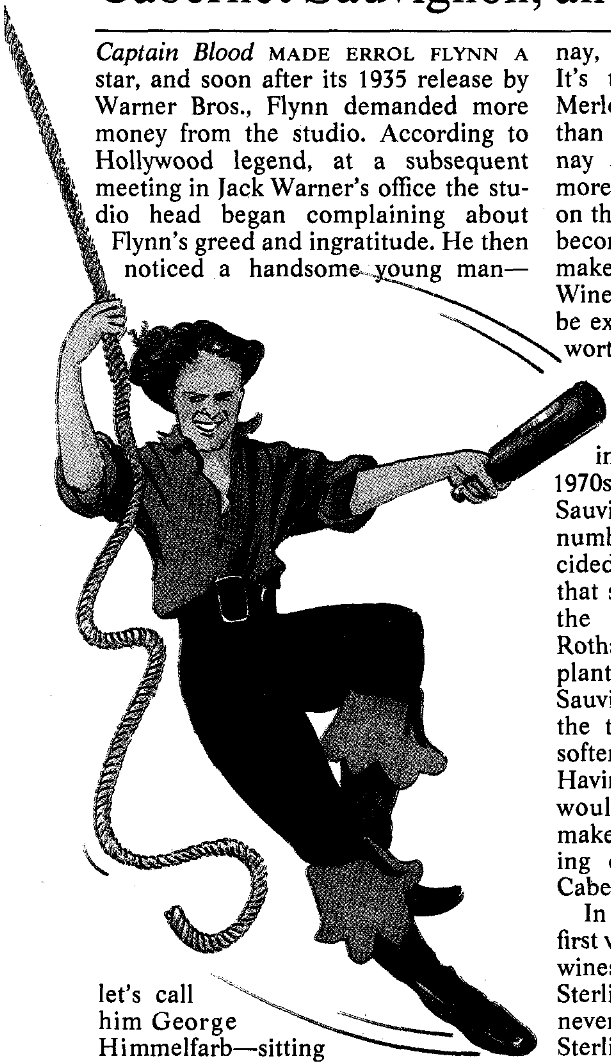
The most sheerly entertaining moment comes when all that Broadway savvy and worked-up frenzy drop away and the great George Rose sings "I Am the Very Model of a Modern Major-General" in nearly standard Gilbert-and-Sullivan style. Kevin Kline's broadly satirical flourishes in the role of the Pirate King are still amusing, but Kline, who bears an unfortunate resemblance to Geraldo Rivera, smirks too much and seems terribly pleased with himself. If movie history yields any lessons that can be trusted, surely one of them is that a smirking, self-satisfied actor cannot become a movie star. Rex Smith does his bland, well-built-teen-idol thing pleasingly, but Linda Ronstadt is plump and pallid. *Pirates* isn't dull, exactly, but it's wearying and impersonal and completely external. It could all be happening a thousand miles away.

I WILL RETURN TO BILL FORSYTH'S ORIGINAL, strangely paced comedy, **Local Hero,** when I have more space and I've got a better grip on its peculiar, deadpan whimsy. For the time being, I certainly recommend it. ■

Wine/Alexis Bespaloff

MERLOT THE MARVELOUS

“. . .California Merlot is a softer, more supple wine than Cabernet Sauvignon, and more accessible when young. . .”



Captain Blood MADE ERROL FLYNN A star, and soon after its 1935 release by Warner Bros., Flynn demanded more money from the studio. According to Hollywood legend, at a subsequent meeting in Jack Warner's office the studio head began complaining about Flynn's greed and ingratitude. He then noticed a handsome young man—let's call him George Himmelfarb—sitting in the corner of his office. “Who's that?” Warner asked.

“That's Himmelfarb, one of the writers on the new movie,” he was told.

“Well, he's a good-looking guy,” said Warner. “Why don't we put him in a couple of movies opposite our leading ladies and then, when we've made him a star, we won't need Flynn.”

“But, Mr. Warner,” someone finally pointed out, “if you make Himmelfarb a star, then one day, he, too, will want more money.”

“Is that so?” said Warner, looking over at the writer, who had not uttered a word. “Well, in that case, to hell with you too, Himmelfarb.”

I'm reminded of this story whenever I read that California Sauvignon Blanc is a less expensive alternative to Chardonnay, or Merlot to Cabernet Sauvignon. It's true that Sauvignon Blanc and Merlot are comparatively less expensive than the more famous “stars,” Chardonnay and Cabernet Sauvignon, but as more attention and praise are lavished on the lesser-known varietals, they, too, become more expensive. This doesn't make the wines any less good, of course. Wines labeled Merlot, in particular, can be excellent and, even at $9 to $13, are worth seeking out.

AS RECENTLY AS 1967 THERE WERE 110 acres of Merlot planted in California. Then, in the early 1970s, when the acreage of Cabernet Sauvignon was substantially increased, a number of California wine-makers decided to plant Merlot as well. They knew that several top Bordeaux properties in the Médoc district, notably Lafite-Rothschild, Palmer, and Margaux, were planted with Merlot as well as Cabernet Sauvignon and Cabernet Franc, and that the traditional role of Merlot was to soften the tannic austerity of Cabernet. Having Merlot available in California would provide experimental wine-makers with greater flexibility in creating different styles of wines labeled Cabernet Sauvignon.

In 1972, Louis Martini released the first varietally labeled Merlot, a blend of wines from the 1968 and 1970 vintages. Sterling Vineyards bottled a 1970, but never released it; the 1972 Merlot was Sterling's first commercial release. Since then, a number of wineries have begun to bottle Merlot as a varietal wine, and there are now more than 50 California wineries producing Merlot from about 2,300 acres, about a tenth as many acres as there are of Cabernet Sauvignon. These figures are deceptive, however, since much of the Merlot produced is still blended with Cabernet Sauvignon, and many of the wineries bottle Merlot in limited quantities—and only when they have more than they need for blending.

Though Merlot was originally planted in California because it was part of the final blend of many top Médoc châteaux and might therefore be useful as an element in California Cabernet Sauvignon, the rationale for bottling Merlot on its own—apart from its distinctive and appealing taste—was the fact that it is the dominant variety in Pomerol and St.-Emilion. Château Pétrus, for example, the most expensive red wine of Bordeaux, is planted 95 percent with Merlot, and most other Pomerol vineyards contain about 80 percent Merlot (and the rest Cabernet Franc). Many of the best-known St.-Emilion vineyards as well contain 50 or 60 percent Merlot. As a matter of fact, although Cabernet Sauvignon is generally believed to be the dominant grape variety of Bordeaux (and remains so in the Médoc and Graves districts), Merlot now accounts for about 50 percent of the red-wine vineyards of Bordeaux. There are about 80,000 acres of Merlot, almost twice as many as there are of Cabernet Sauvignon.

GENERALLY SPEAKING, MERLOT IS MORE accessible when young than Cabernet (just as St.-Emilions and Pomerols usually develop more quickly than Médocs), and provides an interesting contrast to California Cabernets.

I recently discussed the characteristics of Merlot with several California wine-makers, and their comments represent variations on a theme. Ric Forman, the wine-maker at Sterling Vineyards until 1978 and until January wine-maker and partner at Newton Vineyard, says, “Merlot has a fuller, sweeter character than Cabernet. It has a fruitier bouquet as well as a softer, more generous flavor.” Dan Duckhorn, whose Duckhorn Vineyards produced its first Merlot in 1978, describes Merlot aromas as “floral, violet—while Cabernets have a bell-pepper, mint, or cigar-box smell.” Tom Ferrell, the wine-maker at Franciscan Vineyards, says, “I find Merlot an easier wine to drink than Cabernet, and I think that a number of Merlots are now better than many Cabernets. Merlot's a softer, more subtle wine, without the dominant varietal aromas of Cabernet.” Clos du Val's wine-maker, Bernard Portet, calls Merlot “very fruity, not as heavy in structure as Cabernet, more vivacious, less austere.” The Robert Mondavi Winery doesn't bottle a Merlot, but uses this variety in its Cabernet Sauvignon, along with Cabernet Franc. “Cabernet Sauvignon provides the structure,” explains Tim Mondavi, “Cabernet

Illustration by Andrea Baruffi.

Franc strengthens the skeleton, and Merlot, which is a rich, supple wine, fleshes it out."

Just as many Cabernet producers add Merlot to soften and round out that wine, so many Merlot producers blend in 10 or 15 percent of Cabernet to add structure. "Cabernet Sauvignon and Cabernet Franc add strength, backbone, and tannin to Merlot," says Duckhorn. "I don't want the wine to be *too* velvety." Warren Winiarski, of Stag's Leap Wine Cellars, agrees: "I *like* some spine in the Merlot. I don't want it too soft." Louis Martini, on the other hand, rarely adds Cabernet to his Merlot. "I make Merlot as a lighter, softer wine for easy drinking," he explains. "It's not as complex as Cabernet, and doesn't have the aging potential."

I RECENTLY TASTED MORE THAN TWENTY California Merlots and found a dozen excellent examples—some readily available, some less so—in a variety of styles. I particularly enjoyed, of those in general distribution, Rutherford Hill 1979 ($10.50), Gundlach-Bundschu 1980 ($8.99), Clos du Val 1979 ($12.50) and 1980 ($12.99), and Stonegate 1979 Spaulding Vineyard ($12.95)—all relatively accessible wines. The stylish, elegant Rutherford Hill suggests why Merlot is becoming increasingly popular with many consumers. The 1980 Gundlach-Bundschu has a full, lush texture, and is more immediately appealing than the winery's good but more tannic 1979. The 1979 Clos du Val is softer, lighter, but well balanced, the just-arrived 1980 is a delicious, fleshy wine, with good backbone, and the example from Stonegate is round, supple, and quite drinkable. To this group I would add the Parducci Cabernet-Merlot 1978 Cellar Master's Selection ($12.49), from Mendocino County, which combines tannic structure and soft, ripe flavors.

Two Merlots in a somewhat more austere style are Sterling 1979 ($11.49) and the harder-to-find Carneros Creek 1978 Turnbull/Fay Vineyards ($8.99). Both wines have grip and character, but with less opulence than the others.

The Louis Martini Merlot 1979 ($5.39) is, like many Martini reds, a good value. It is made in the lighter, less intense style favored by Louis Martini, who points out, "Our wines are made to be drunk, not sipped and exclaimed over."

Three fine Merlots that are, unfortunately, in limited distribution are the attractive, restrained Stag's Leap Wine Cellars 1979 Stag's Leap Vineyards (about $17); the intense, spicy, and distinctive Newton Vineyard 1979 ($11.99), just introduced and already scarce; and the elegant, complex, and comparatively lean Duckhorn Vineyards 1980, which is on the wine lists of Windows on the World and Sparks Steak House. ▬

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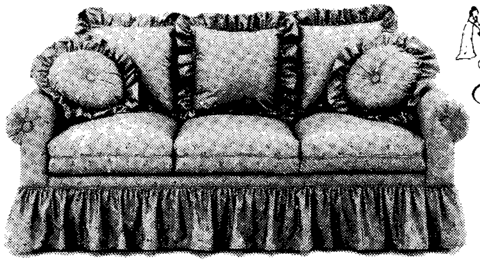

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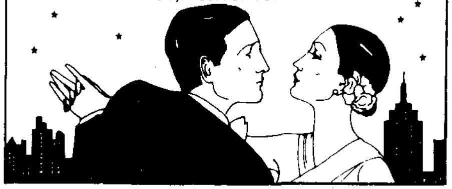

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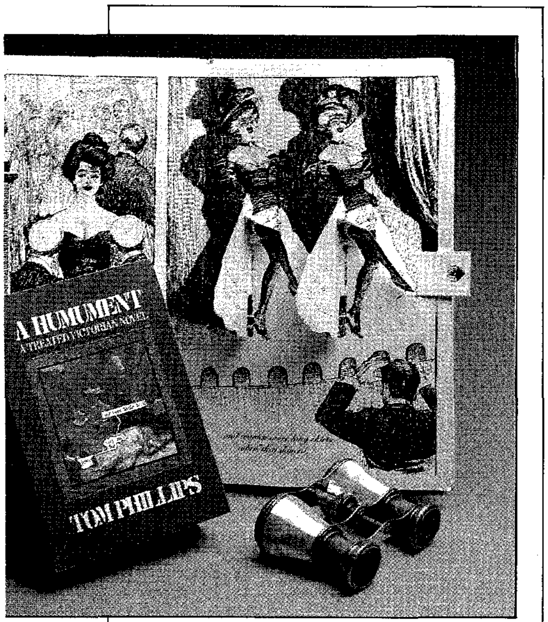


Victor/Victorian

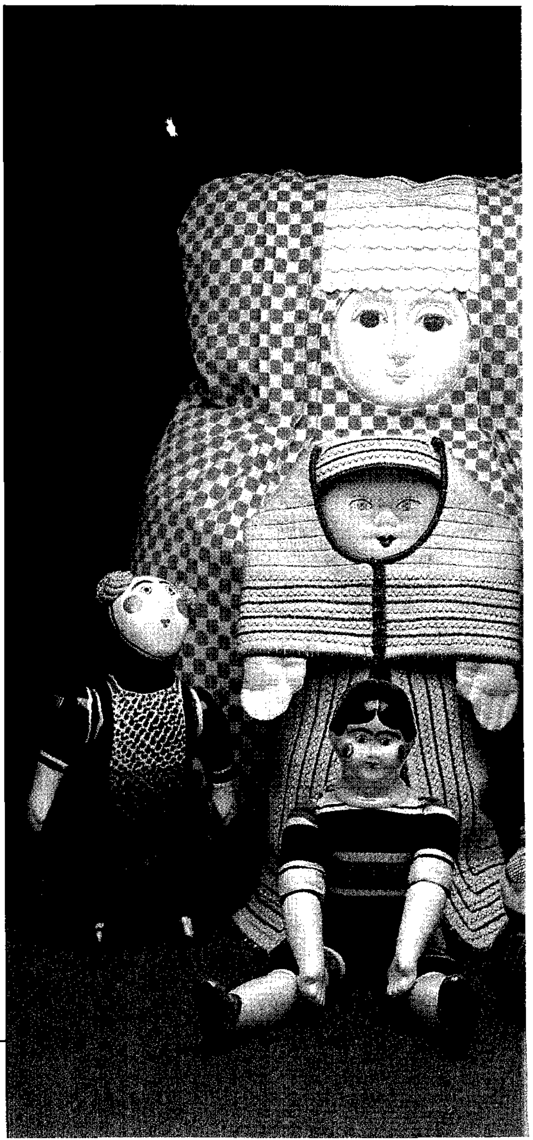
Victoria might not appreciate these quirky turns on her era, but we love them. *The Naughty Nineties* is a pop-up book that peers under Gibson Girl skirts in a most delightful way. *A Humument* began life in 1892 as *A Human Document,* and re-emerges as "the sad story of Bill Toge, one of love's casualties." It's a "treated Victorian novel"—treated with humor and poetry, with acrylic gouache and a feeling for the "ghosts of other possible stories" lurking in the original text. It may be the closest a paperback book has come to being an art object.

THE NAUGHTY NINETIES/*By Lesley Jane Kaiser et al./Price/Stern/Sloan/$9.95*
A HUMUMENT/*By Tom Phillips*
Thames and Hudson/$12.95

Rally of the Dolls

Not sophisticated but endearing, these ladies and gentlemen are made in Budapest by Hungarian women who give each one-of-a-kind doll an engaging Slavic expression and the air of a peasant dressed up for Sunday Mass. There are fancy dolls in silks and beads ($150), ceramic dolls ($85 and $90), and delightful bell dolls ($60) whose clappers (their feet) tuck into their roly-poly bodies. Some of the dolls are pillows, and others are beanbags (although we wouldn't dream of throwing them). They all have charms that go far beyond their ethnic qualities, and we feel a collection coming on.

MARIMEKKO/*7 West 56th Street*
581-9616



Photographs: top, Ted Hardin; others by Aaron Rezny.

Eight Is Enough

Susan McCone (far left) was a trial lawyer on Wall Street. Joanna Green was a founding partner of the Silver Palate. It was their working lives that convinced them that women needed less choice and more service—a well-edited selection of clothing in sumptuous fabrics (yours or theirs) to take them from the most functional events to the most frivolous. Thus, the Wardrobe, of eight pieces in creamy-white wool gabardine (also pale gray and sand), to be chosen from three jackets ($375 to $550), three pairs of trousers ($175 to $250), four skirts ($175 to $240), and four dresses ($275 to $425). And to smarten up the pants and skirts, four silk blouses ($195 to $275) and a camisole ($75). The Jonal Dora blouse ($275) comes with a ruff and a jabot, adding to its decorative life, and any of the clothing, wonder of wonders, can be cut to custom sizes.

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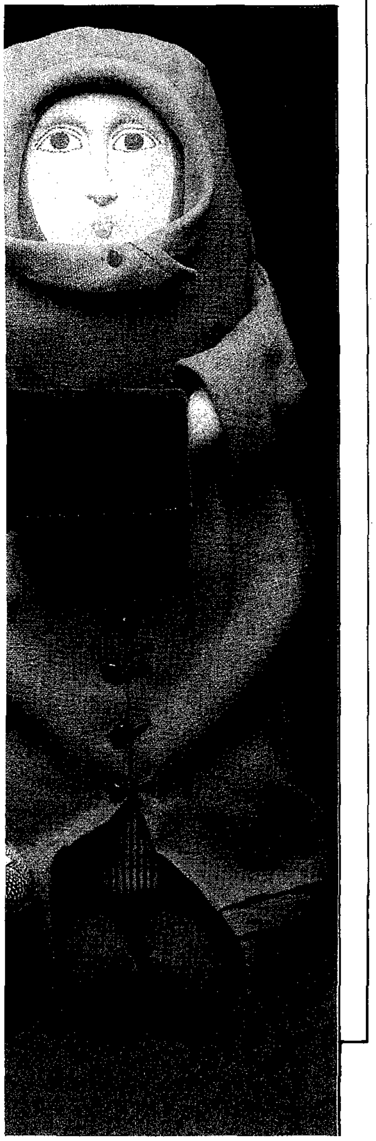

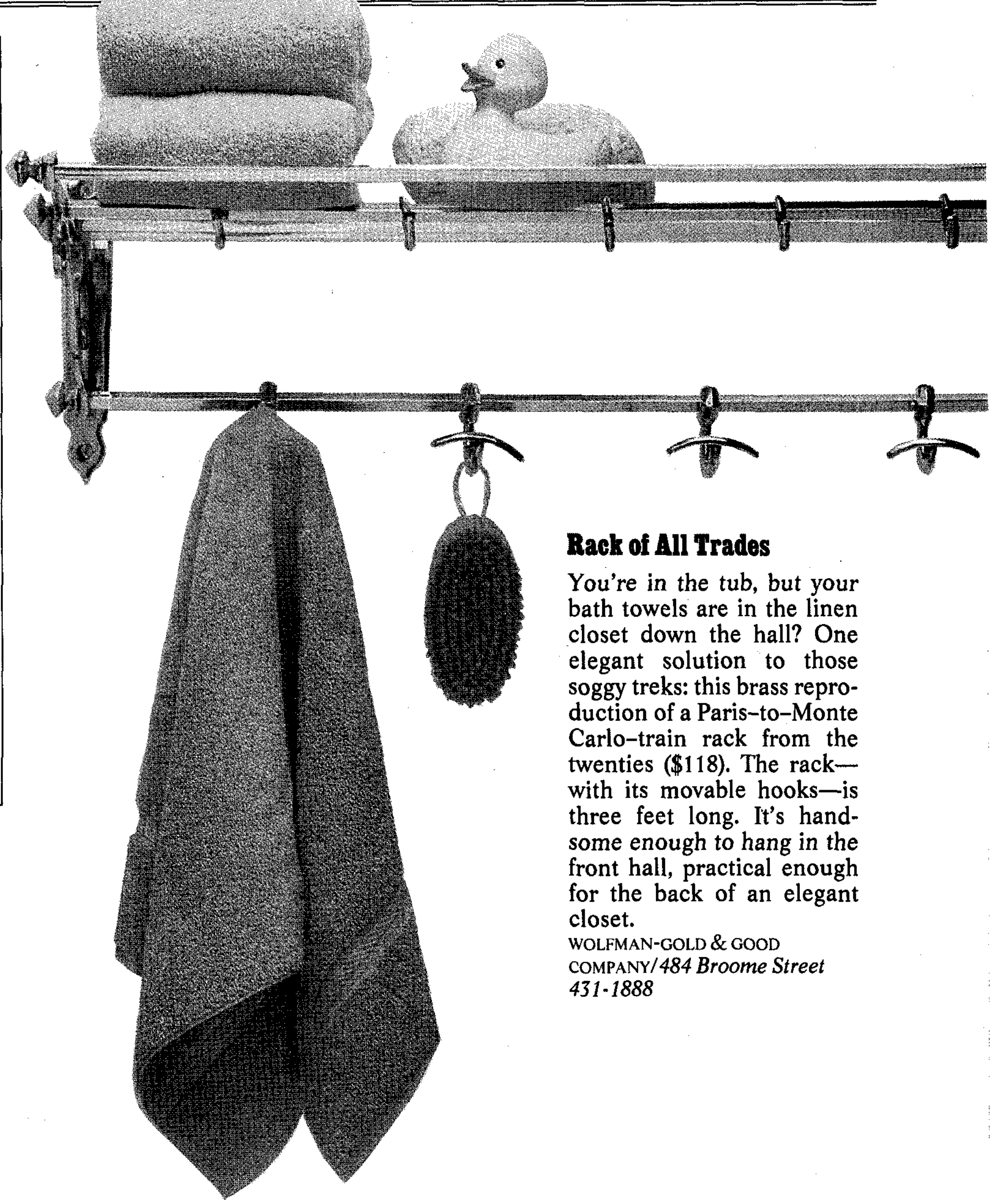

Rack of All Trades

You're in the tub, but your bath towels are in the linen closet down the hall? One elegant solution to those soggy treks: this brass reproduction of a Paris-to-Monte Carlo-train rack from the twenties ($118). The rack—with its movable hooks—is three feet long. It's handsome enough to hang in the front hall, practical enough for the back of an elegant closet.

WOLFMAN-GOLD & GOOD COMPANY/*484 Broome Street*
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Working Glass

These handsome objects let you see yourself and others with panache. The small mirror ($30) tucks into a pocket or evening purse. The larger sits neatly on a desk ($70). And if they resemble small sculptures, they should. They're handcrafted of high-impact plastic by Catti, a sculptor whose specialty is strong color and geometric form. The powerful midget telescope ($25, in green, blue, and mat black too) is capable of a 3 x 15 magnification of that entrechat, lob, or birdie, yet it's only two inches long.

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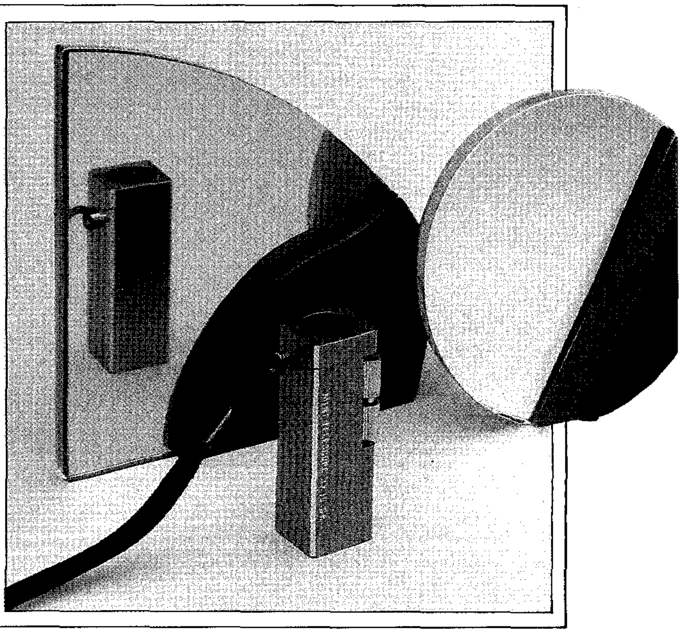


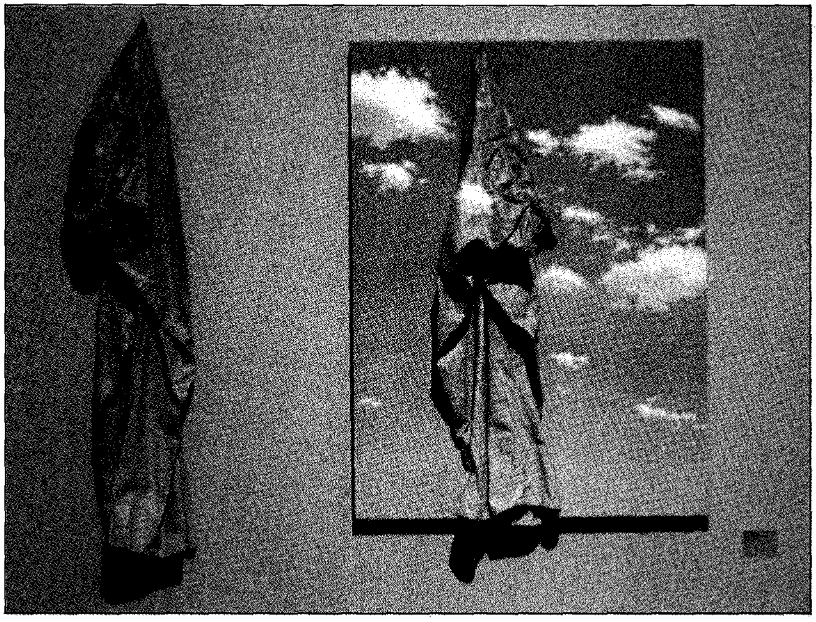
Photographs by Aaron Rezny (towels from Macy's; sponge from Turpan Sanders).

Art/Kay Larson

GOING WITH THE FLOW

"...At its most ambitious, Fluxus was a movement aimed at becoming an American Dada; it remains inscrutable..."

THE NEUBERGER MUSEUM, WHICH HAS shown an admirable devotion to intractable art forms, is displaying one of the most intractable of all: the wordy, witty, prosaic, exotic, ephemeral, disposable, and increasingly valuable effluvia of a movement called **Fluxus.** What exactly is Fluxus? Good question. Ever since the movement surfaced, in the early sixties, its identity has remained vague, and its boundaries mysterious. On the simplest level, Fluxus was a sort of artists' club held together by the charisma of its prime mover, graphics artist George Maciunas. At its most ambitious, it aimed to be an American Dada. As for everything in between, well—even after you leave the museum (on the State University campus at Purchase), Fluxus remains inscrutable. Deliberately, irritatingly, maddeningly inscrutable.



Good times: *Geoffrey Hendricks's* Sky and Two Pairs of Pants.

Fluxus is yet another example of the twentieth century's habit of casting its utopian impulses in anti-utopian forms. Fluxus was "utopian" in the same sense as its predecessors: Futurism, Surrealism, Dada, and, in the fifties, experimental films, happenings, *danse concrète, musique concrète*—all those expressions of the belief that visual art could use the whole world for its sources. Maciunas claimed that his movement grew out of vaudeville, Charlie Chaplin and Surrealism, junk art, world's fairs and Walt Disney, readymades, Futurist theater, and "Wagnerism." It's not necessary to believe him, just to note that Fluxus's humor was as expansive as Dada's. At the Neuberger there are: tiny boxes filled with countless ordinary and exotic objects; manifestos and posters printed in noisy typefaces; a painting-assemblage by Geoffrey Hendricks entitled *Sky and Two Pairs of Pants; Open and Shut Case,* by Ken Friedman, consisting of a plastic case lined with a court summons; underwear silk-screened with male and female genitals, by Robert Watts; and Maciunas's *Fluxus Wallpaper,* showing an abstracted bit of human buttocks repeated in pattern over the walls.

Like Dada, Fluxus got its name from the dictionary: The definition of the word as Maciunas found it ranges from "a flowing or fluid discharge from the bowels" to "an act of flowing" to "the setting in of the tide toward the shore." In other words, it ran the gamut of experience, from ridiculous to sublime. (At the Neuberger, the sublime is supplied by *Threnody,* a vast, abstract room-size painting by Cleve Gray, next door to the Fluxus show. On the whole, Flux artists preferred the ridiculous.)

Fluxus used irritation as a tool to "PURGE the world of dead art, imitation, artificial art, abstract art, illusionist art" and to "FUSE the cadres of cultural, social, and political revolutionaries into united front and action," announced Hans Sohm earnestly in 1970. If those goals sound familiar, they should. F. T. Marinetti and friends announced the arrival of "the future" in 1909 by banging artlessly on cymbals and making rude noises in public, thinking to duplicate the fractured technological consciousness of the oncoming century. Since then, all sorts of artists' movements have had a try at conjuring chaos. By 1960, Fluxus was a little late to the game. Even its humor seems pleasantly antiquated. Fluxus appropriated Dada's wit without Dada's black utopian insights, and the difference is palpable. Behind Duchamp's visual wisecracks lurked a vision of the mind's essential anarchy; behind Marinetti's "art of noise" lay the belief that consciousness had to be shocked into awareness of itself. Fluxus, on the other hand, was just out for a good time.

Perhaps one shouldn't compare Fluxus with its predecessors. Its strength didn't lie in its influence as a movement. Fluxus really belongs to the fifties, to the era of happenings and experiments with sound. It's important for its members, who floated in and out of phase with Maciunas and who were often better known in other contexts: Yoko Ono; Dick Higgins; Christo; Claes Oldenburg; Alison Knowles; La Monte Young; George Brecht; video artist Shigeko Kubota and her husband, Nam June Paik; Paul Sharits; Joseph Beuys; Eric Andersen; and a French wing that included Ben Vautier and Daniel Spoerri. A number of those members are musicians; Fluxus's musical branch owed fealty to John Cage, whom Maciunas rightly credits as a sort of Johnny Appleseed, wandering about the virgin intellectual fields of the late 1940s and 1950s sowing his point of view in every clearing he passed.

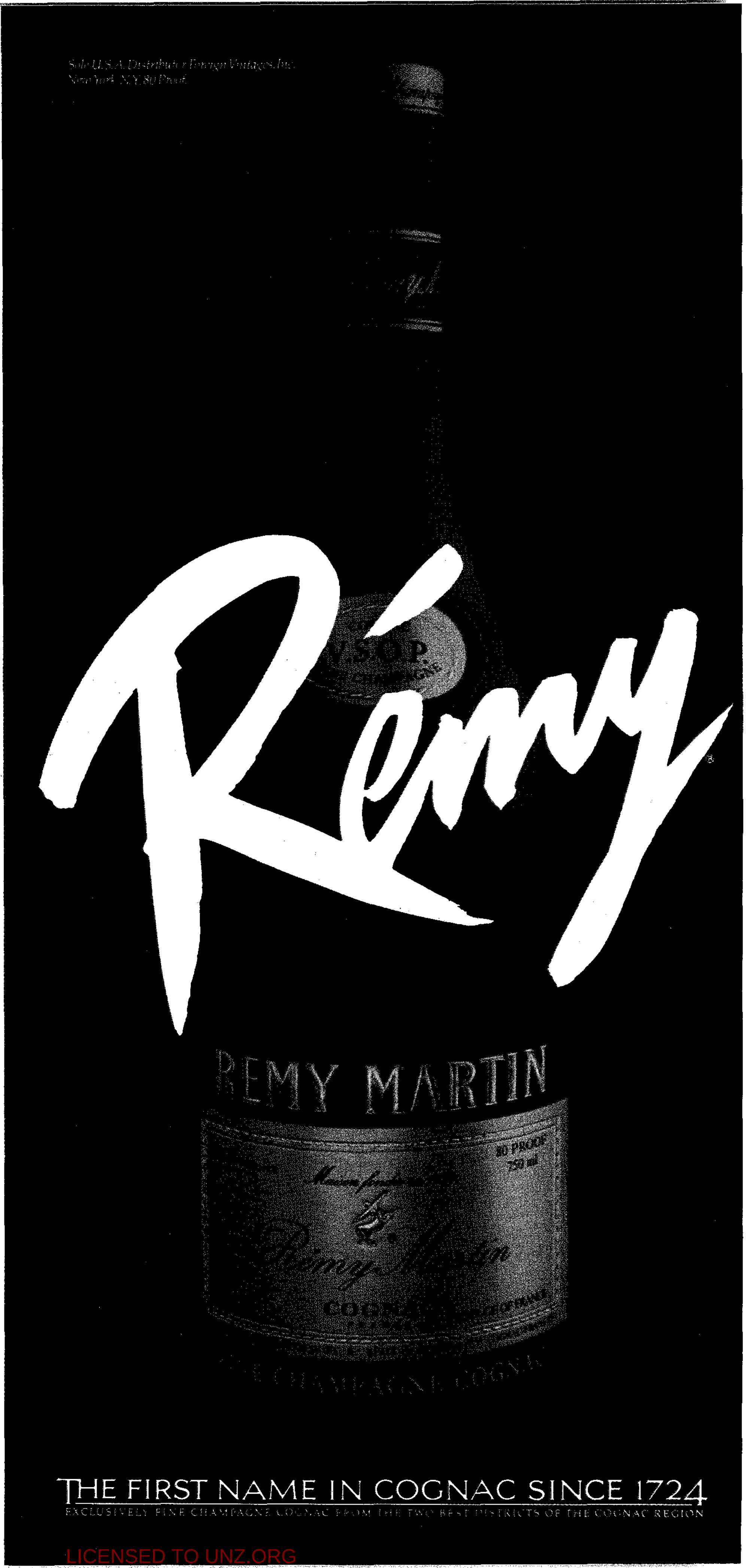
Cage's influence on Fluxus is immeasurable. It's possible to see his philosophy, mixed with a little Dada, in everything from Yoko Ono's performances to Joe Jones's music machines, stringed instruments (a zither, a harpsichord) "played" by electric motors twirling strips of rubber that bang the strings to make a pleasant and well-orchestrated random music. Fluxus could be regarded as a Cage fan club,

Photograph by Constance De Biase.

the only sort of "movement" that Cage's influence could allow. Flux artists often don't fare well outside the club. Vautier came to New York last year amid a throng of French artists (remember the exchange arranged by the French government?), and his pronouncements looked pompous and silly. In the Neuberger, his works from 1964 to 1969 are just funny: There are plastic boxes full of "holes" (straws, photographs of holes); there are also several "flux suicide kits," containing broken glass, bare electrical wire, rusty nails, medicine capsules, and razor blades. Fluxus worked best as a collaboration—between Maciunas and friends, between everybody and Cage, between the mood of the 1950s and the utopian branch of early modernism. Since Maciunas died, in 1978, certain collaborations are no longer possible. In this first major American museum show, Fluxus had no choice but to come above ground. (Through March 27; the Neuberger can be reached by car or by the train to White Plains; call 914-253-5133 for directions.)

I PERSIST IN THINKING THAT NOBODY has come to terms with Laurie Anderson. She's a *performance artist,* not a pop singer, a classical musician, or a punk-rock gamine with a glowing violin. The ideas that illuminated her song cycle, *United States: Parts I–IV,* at the Brooklyn Academy of Music can be traced all the way back to Marinetti and his Futurist performances, or to Kandinski and his desire to fuse sight, sound, movement, and feeling. When the Guggenheim resurrected Kandinski's *The Yellow Sound* last year, I was surprised to see how naïve it was. All those artists whose early performances are now so legendary were suffering under a severe limitation: The dislocations created in the twentieth-century mind by technology had not yet taken hold. Marinetti might have envisioned chaos, but could he have foreseen apocalypse?

Anderson has a major advantage: Apocalypse is what she grew up with. Hers was the first human generation to come to consciousness surrounded entirely by the visual bombardments of technology: instant replays, animated cartoons, war on the evening news, photographs of mutilated bodies in Vietnam, more photographs of astronauts bouncing on the surface of the moon. Before her generation encountered the time warp of air travel, it confronted the time-and-space warp of space travel. She's not only the best performance artist I've ever seen but also the smartest. *United States,* despite a few flaws, is a vision of anti-utopia—of the way the mind toys with its technologies, and the way technology dominates consciousness. Marinetti, if he could have been here, would have been stunned. ■



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The Insatiable Critic/Gael Greene

O TEMPURA, O MORES

"...Café Seiyoken, a sort of Art Deco Japanese-Continental brasserie, is fun. It's theater. And the food's not bad at all.."

LET'S TAKE THIS BIG OLD BOX FACTORY down on some forlorn nowhere side street and turn it into a sort of Art Deco Japanese-Continental brasserie. We can charge an arm and a knee and everyone will come. Crazy? Banzai. *Voilà.* So *nu.* Here it is. **Café Seiyoken**—polymorphic, polystomatous brainchild of Tokubei creator Tony Tokunaga, born to the trade (his father owned the original Café Seiyoken, in North Korea), yet a classic Horatio Alger (he began his American career as a janitor at the Yamato, in Los Angeles).

What folly, is the first reaction. As if the mere epithet "Continental" were not sufficient gastronomic kamikazery. "La maison de la casa house, continental cuisine," Calvin Trillin describes that bastardized school of cooking. "Is the continent Australia?" he asks. "Or perhaps Antarctica, since everything appears to be frozen?" Of course, Café Seiyoken will not be confused with a Continental Trailways bus depot. "Fresh" appears to be a motto here. Still, are we really innocent... relaxed... tolerant... stoned enough to explore steamed mussels in a sake brown sauce, steak charred with miso purée and ginger, julienne of tofu and poached chicken with sesame dressing? So what are the night stalkers doing here? Geraldine Stutz and Hanae Mori. Hal Prince tête-à-tête with Stephen Sondheim. Liv Ullmann, Tommy Tune, Allan Carr... the avant-garde modistes Ronaldus Shamask and Thierry Mugler. The right press agent winging them downtown always helps. The pasty-faced pseudo-punks appear, all in black. Fashion harlots and drones follow, as if on some divine homing instinct. Tonight she sports a red beret. He wears a matching blouson. It's snowy. We're very *aprés-ski:* All eyes swivel to the perky blonde knee high in Lhasa Apso. The Rocky Mountain Sybarite, normally very serious about what he feeds his mouth, is on his sixth foray. He'll tell you why we're here. Café Seiyoken is fun. It's theater. It's hot. And the food's not bad at all. Some of it is surprisingly good. This is what La Coupole was trying to be. Here, serious attention to small details—excellent bread from Hoboken, sweet butter in small ramekins, classy barware—real muscle in the kitchen, and verve and discipline in the staff are making it work.

Even the revolving doors are a work of art. Architect Sam Lopata had the room wrapped in handsome burled wood, with freestanding black steel columns, smart Art Deco fixtures and mirror (à la Coupole)—vast space skillfully divided. Giant urns of flowers reflect the heroic proportions. And the sushi counter stands on its own, beneath a painting of a whale in an exaggeration of the Japanese style, lit by stage illuminator Ken Billington. The sushi chefs themselves are modest and tame by comparison. No classic grunts or martial gyrations. Waiters—male and female in bistro vests and aprons with bow ties to match the zebra-striped chairs—may be theatrical hopefuls. Most non-professional waiters are. If so, they are good actors, playing the waiter role well (except for one rude lout who responded testily to a customer's observation that he'd served half the group's appetizers long ago and forgotten the other half's sushi).

Granting a no-expectations attitude toward the kitchen—miscegenation makes beautiful people but not necessarily beautiful eating—there are pleasant surprises. Fat fresh mussels in a tasty sake-spiked broth with slivers of orange peel ($4.25). Wonderful broccoli soup ($3.50) and a very respectable puff pastry carrying chicken and leek in a garlic-scented cream ($5.75). Possibly the tenderest calamari ever tasted in tangy seafood à la niçoise ($6.50). A small whole sea bass—delicately cooked just to lose its translucence—boned (but, careful, not totally) and stuffed with julienne of carrot, celery, and leek ($14.50). If you can accept the marriage of salmon with almonds and raisins in a puddle of melted butter, this salmon is certainly moist and sweet ($14). The duck ($16.50) is tender, faintly pink, flavorful, though the sauce is unremarkable. Lamb chops ($17), big and

The enormous room: *Cross-cultural cuisine in a theatrical setting.*

Photograph by Ted Hardin.

Tending bar: *The sushi artists at their station.*

tasty, are sauced clumsily with too strong a kick of rosemary. But the sirloin ($17.50) is delicious, rare, as requested, winningly seasoned.

The collision of two cultures is somewhat less successful for my taste. Giant clams in a garlic soy sauce ($5.25) are much too chewy. The whole notion of fried avocado with slivered almonds ($4.75) is probably a mistake. Deep-fried pork cutlets as an entrée ($12.50) with tonkatsu sauce are tentative, too. Tough circlets of battered calamari ($9.50) are teamed with soggy zucchini—faintly Japanese, faintly Italian, a total loss. But an exquisitely tender baked lobster is nicely graced by ginger, scallion, and sesame ($19.50), and the Japanese shiso-haunted pasta with wild mushrooms ($9.50) is a lovely combination that needs only a splash of liquid. As for Manhattan-Japanese classics, aficionados of thin-sliced beef with scallion in teriyaki ($13.50) seem to appreciate a concept I find overscallioned. Tempura ($11.75) is sadly bland. And sushi at the table, a princely $12, can be splendid or meager, depending, I suspect, on who you are, whether they know you or not, and how pressed the sushi chefs are.

Not a lot of passion is spent on dessert: ice cream, humble tarts, berries and cream, a listless baked apple (with wonderful plumped raisins), decent chocolate cake—dense and serious or frivolous and creamy "chocolatine," as the waiter dubbed it—and very good fresh fruit gentled with a dash of honey. Plus superb espresso.

Lunch has no fashion urgency here. The Gramercy Park and downtown crowds have not yet started to wander this far. Now an assignation at the sushi bar can be splendid. My friend and I decide to favor the rounder of the two chefs—Shiki. "Sushi à la carte," I say, doing a little inventory for my friend. "We have tuna today, clam, octopus, mackerel, tuna belly, uni ... ah, uni." We smile. Already the chef is cheerfully fashioning little mounds of sticky rice, making sushi of all the creatures I've pointed to ... luckily, we bridge the communication gap in time to head off quadruples of everything in sight. The fish is impeccably fresh, the clam lushly tender, the rice deftly detonated with fiery wasabi. A request to "do your own creation, please" prompts Shiki to combine avocado and crab with a hint of sesame. "Something with shiso" inspires him to chop that wonderfully pungent leaf and gloriously funky sea urchin (uni), tempered with cooling cucumber and rice, shaping finger rolls that move us to extravagant "um"s and "ah"s.

"You are *numéro* uni with me," my friend congratulates Shiki. He reaches for another knife and begins crafting lace cutouts in a banana leaf, one for each of us.

Still hungry after $23 worth of sushi, we move to a nearby table. That wonderful bread appears, and a salad of endive cut into spikes in a mustardy vinaigrette ($3.25). Shiki sends over an origami E.T. And then a penguin that stands, cut out of paper with that same serious knife. With dessert, a branch of a tree arrives, slit to hold an intricate origami hawk.

Serene oasis for lunch, electric at dinner (when disco music may blare). . . Café Seiyoken *is* fun, as the Rocky Mountain Sybarite said. And given the odds for cuisinary contentment so far observed, you don't have to suffer heartburn or insult for your pleasure.

Café Seiyoken, 18 West 18th Street (620-9010). Lunch, Monday through Friday noon to 3 p.m.; dinner, Sunday through Thursday 6 p.m. to midnight, Fridays and Saturdays till 1 a.m. American Express, Carte Blanche, Diners Club, MasterCard, Visa. ■

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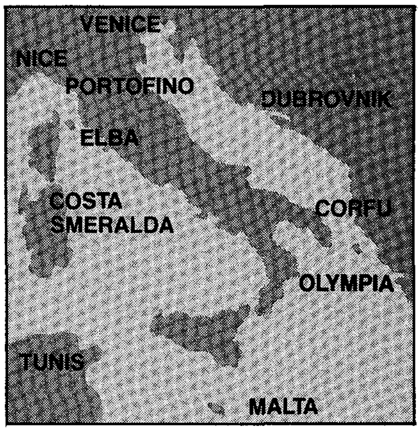

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Music/Peter G. Davis

UNSUNG SOPRANO

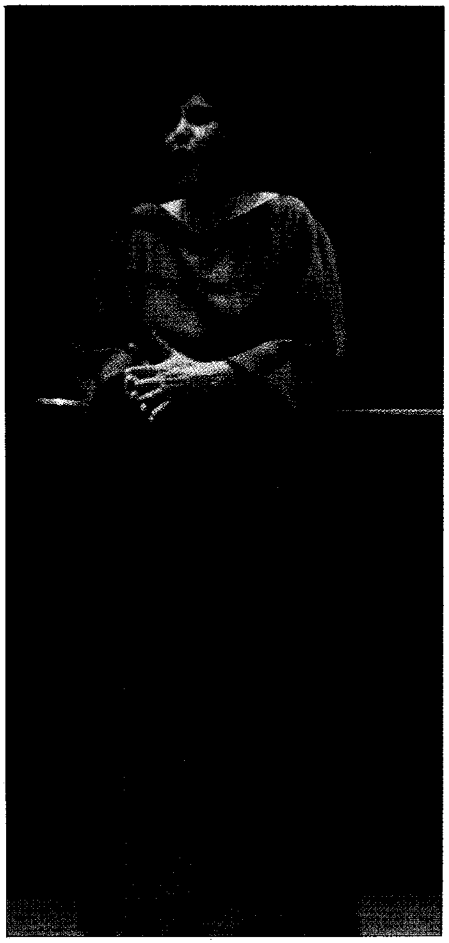
"...Her radiantly lovely voice and fine musicianship have made a busy career for Benita Valente. Why is it not a major one?..."

AT ONE TIME OR ANOTHER OVER THE past twenty years, **Benita Valente** may have received unkind critical comments about her singing, but I doubt it. She disarmed nearly everyone right from the beginning with a radiantly lovely soprano free of technical blemishes, her musicianship, and warm stage presence. Other singers may have off nights, but Valente almost never does. Her recitals guarantee vocal consistency from start to finish, and a recent concert in Alice Tully Hall was no exception. Connoisseurs of fine singing turned out for an evening of musical excellence, and no one, I imagine, went home disappointed. But why, I kept asking myself, has Valente never broken into the big time when she clearly offers as much, if not more, than a dozen other sopranos of greater worldwide prestige?

That question also came up earlier last month when Valente quietly slipped into the role of Ilia at a late performance of the Metropolitan Opera's new *Idomeneo* production. Here was an ideal Mozart voice, floating each phrase with limpid tonal beauty and intelligently animating every note—what a difference from the Met's first choice for Ilia, Ileana Cotrubas, who has somehow managed to parlay a monochromatic, wobbly moan into an international career. In many ways, Valente's voice and artistry most closely resemble that of Elly Ameling, a singer whose high reputation I would not impugn for a moment. Yet it hardly seems fair that posterity will have numerous recordings to judge how Ameling sounded in her prime—at least 35 solo recital discs to date—while Valente's best years slip past virtually undocumented on records.

No one can analyze the mysterious chemistry that suddenly turns a busy career into a major one. Of course much depends on individual ambition and drive, and apparently Valente is a retiring lady who values her private life as much as her singing, although that has never stopped others from achieving success in both areas. Usually such artists have someone behind them pushing like mad: I wonder what would have become of Frederica von Stade, another reticent personality, had she not caught the enthusiastic attention of a powerful manager, who craftily orchestrated every move of her early career.

Valente could have opted to remain in Germany, where she started her operatic career in 1962. No doubt she would have eventually followed the same path as two other American expatriate sopranos of her generation, Helen Donath and Arleen Augér, now highly esteemed "German" sopranos who sing all over the continent and record prolifically for European firms. Instead, Valente preferred to base her musical activities in this country, and she has paid for that decision by confronting an indifferent musical establishment that more or less takes her special gifts for granted.



Faultless: *Valente's audience is eager.*

Obviously, the only way to get any discs out of her would be for some creative recording producer to take the initiative, but such farsighted men are scarce on today's American record scene, where quick product turnover and hollow glamour are more important than long-range artistic projects. There is only one Valente recital currently available—an exquisitely sung program of German lieder on Desmar DSM 1010. It owes its existence to Marcus Kloorman, who founded Desmar expressly to preserve the work of important musicians outside the mainstream (not surprisingly, that idealistic little operation only survived a couple of years). At the moment, Valente's sole record is one of the treasures of the catalogue—better grab the disc before it becomes an unobtainable collector's item.

As a musical occasion, Valente's recital could not be faulted, and it was typically modest of her to share the program with a superb pianist, Richard Goode, who performed a Haydn sonata and several Brahms pieces. The other two evenings in this series (on March 15 and April 14) will also feature outstanding assisting musicians, and those events promise to be equally absorbing. The only hitch is that Valente's colleagues, wonderful though they may be, steal time away from her singing. These concerts are clearly not devised by a canny prima donna who wants to command the limelight, build to a grand climax, and knock her listeners dead. In fact, the first concert seemed almost perversely organized in the opposite direction. By all means, one wants to hear Valente sing Wolf's rarely performed six settings of Keller poems, fine-tuning each note and exploring every subtle nuance. But these ingeniously colored, understated vignettes hardly make an effective conclusion for a recital when an audience is eager to show its appreciation.

I suppose that is another reason why Benita Valente remains on the fringe and undervalued by the public at large. She is just too reserved and uncompromising—even the pristine world of classical music can stand a touch of tasteful show biz from time to time, especially if that can lead to more recognition for a musician of such stature and accomplishment. But perhaps Valente is content with things as they are. If so, that must be respected, and those who treasure her artistry will have to be content with whatever precious morsels she chooses to give them.

Photograph by Henry Grossman.

LAST NOVEMBER, **WNYC** INSTITUTED A new programming format devoted almost exclusively to music written since 1900, with an emphasis on American composers. A lot of people instantly fired off angry letters to the station, and I cannot understand why. Were they worried about being chained to the radio and subjected to 24 hours of lacerating cacophony? The last time I looked, most of Puccini's operas, the Mahler symphonies, and a good deal of Strauss's music come under the dread heading of twentieth-century music. Who on earth could possibly be offended by the easily digestible scores of Barber, Copland, Thomson, Ives, or Cowell? Is Stravinsky so outrageously difficult, does Prokofiev provoke screams for mercy, is Bartók the last word in avant-garde incomprehensibility? Presumably the very words "modern music" still trigger an outcry of moral indignation.

More thoughtful critics, especially those genuinely concerned with the music of today, accused WNYC of arbitrarily putting contemporary music into a ghetto by separating it from the mainstream continuum, but I fail to see that argument too. If WNYC were the only classical-music station in town, perhaps that complaint would be a legitimate one. But Bach, Beethoven, Brahms, Schumann, Mozart, and all the other staple pre-1900 composers are hardly slighted by WNCN and the even more conservative WQXR—all a radio listener need do is obtain each station's program guide and plan his week accordingly. If WNYC offers more opportunities for musical adventure and discovery by exploring some of the less frequently traveled byways of this century, so much the better.

One of WNYC's most distinguished traditions has been the annual American music festival between Lincoln's and Washington's birthdays, an event allowed to lapse in recent years but now happily reinstated. The centerpiece of this year's observation was an eight-hour Amerithon in Merkin Hall, and from what I heard over the airwaves, it was a grand occasion. Fifteen composers were represented, and most of them appeared in person to perform or discuss their music with Nancy Shear, a congenial commère who initiated many lively, provocative conversations. The music ranged widely, from an intriguing bit of minimalist experimentation by Richard Munson through a 60-year retrospective of Otto Luening's songs to John Cage's puckish *Credo in Us*, David Amram's Pied Piper demonstration of Latin American instruments, a group of Ned Rorem's songs, and Edwin Franckel's virtuoso Cello Suite. If that concert can be taken as a typical example of WNYC's new policy, stay tuned.

LAST WEEK I EXPRESSED SOME DOUBTS about the current condition of **Hildegard Behrens**'s voice after hearing her sing some Wagner excerpts with the New York Philharmonic. That was shortly before Behrens's second guest appearance with the orchestra, when she fearlessly assaulted Schoenberg's shivery expressionistic monodrama, *Erwartung*, and mopped up the hall. The same soprano who had sounded so uncomfortable in Wagner seemed totally transformed, controlling each angular phrase of this torturous score and wringing every note dry of emotion.

Even after that tour de force, I still suspect that Behrens's days as a useful singer may be numbered. It takes an agile technique and healthy vocal cords to negotiate Schoenberg's awkward declamatory lines with the security of a mountain goat, but I remain suspicious of anyone who accomplishes that feat and then fails to spin out a smooth legato line in Mozart or Wagner. No matter. This was an overwhelming *Erwartung*, brilliantly played by the Philharmonic, which faithfully reproduced every instrumental sigh, groan, and shriek under Zubin Mehta's direction.

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SALES & BARGAINS

BY LEONORE FLEISCHER

Dressy

THIS SHOWROOM FEATURES COCKTAIL and long dresses that are sold in Fifth Ave. stores. There are also a few daytime dresses available. Mario's lease is not being renewed, and around 300 dresses, sizes 4–14 (most in 8–12), are being offered at half the usual wholesale price, or approximately one-quarter of what you'd pay uptown. Some are priced as low as $49, and a few romantic $600 evening dresses are now only $150. Early birds will find about twelve blouses of hand-painted or hand-embroidered chiffon from France, retail $350, here $89.75. Checks accepted; no credit cards; all sales final. *Mario's Creative Apparel, 264 West 35th St., third floor (244-1028); Mon.–Fri. 10 a.m.–4 p.m.; through 3/14.*

Consumer Aware

IT'S THAT TIME OF YEAR AGAIN, AND Community Tax Aid, Inc., a nonprofit organization, will provide free income-tax-return preparation for low-income people. Most of C.T.A.'s members are C.P.A.'s or lawyers, and they'll be working in storefront offices throughout Manhattan, the Bronx, Queens, and Brooklyn. To qualify for their free service, you must either be an individual with an income of less than $9,000, or with a family income of less than $13,000. Retired people and welfare recipients will be included among the eligible if they meet the maximum income requirements. For locations, call *The Mayor's Voluntary Action Center (566-5950); Mon.–Fri. 9 a.m.–5 p.m.*

Wholesale for Men

THIS DOWNTOWN WHOLESALER IS OPENing his showrooms to the public. You'll find brand-new spring merchandise that costs much more uptown. The size range is 36–46S, 36–50R, 38–50L, and special portly and cadet sizes. In suits: Dacron-and-wool-blend-worsted, $169–$189; all-wool-worsted, $189–$229; cashmere-and-wool-blend, $259. In sport jackets: Dacron-and-wool-blend, $119; all-cashmere, $219; all-wool, $129–$169; all-silk, $179. In slacks: dacron-and-wool-blend, $44.50; all-wool-gabardine, $59.50. American Express, MasterCard (M.C.), Visa (V.), checks accepted; exchanges possible on unaltered merchandise. *The Individual Man, Ltd., 85 Fifth Ave., at 16th St., eighth floor (924-2157); Mon.–Fri. 9 a.m.–5:30 p.m. and Sat. till 4 p.m.; while stock lasts.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* Do not phone.

Freebie

MEN AND WOMEN WHO WANT TO COLOR their hair for the first time may be interested in a free service that is available at the Clairol Forum. On your first visit, Clairol's hair-color experts will help you determine what color best suits you and whether it should be semi-permanent or permanent. During the second visit, you will color your hair yourself, under the supervision of the Clairol experts, using the free hair-coloring products you have selected. After the coloring, you will receive a complimentary blow-dry or set (not a cut). Appointments are necessary. *Clairol Forum, 345 Park Ave., near 52nd St., second floor (546-2772); Mon.–Fri. 9:30 a.m.–5 p.m.*

Five Designers

FIVE YOUNG DESIGNERS OF HIGH-STYLE boutique clothing for young women have put together a three-day sale in the same building. Since most of the items are samples and duplicate samples, women who wear size 6 or size 8 will have the largest selection, but there are still good things to be found by those wearing sizes 4, 10, and 12 (Mary Stuart's dressy lingerie fits sizes 4–18). Jon Haggins, on the thirteenth floor, has about 80 pieces of taffeta, silk, organza, and Lycra evening wear, now at half the wholesale prices or below: strapless taffeta gowns with deep bosom ruffle and peplum, in cocktail- or floor-length, retail $450 and $550, respectively, here $100 and $125; one white linen long unconstructed cardigan, here $20; one purple wool-jersey sleeveless dress with knife-pleated skirt, retail $200, here $50; one V-necked taffeta cocktail dress, retail $320, here $75; one shopworn fuchsia silk-organza long gown and jacket, retail $600, here $50; and much more. Leigh Westbrook, on the ninth floor, has about 200 separates: wool-jersey wrap skirts, retail $180, here $25; wool-and-mohair bubble dresses, retail $250, here $25; satin "cabbage rose" dresses, retail $320, here $40; wool-jersey street dresses with winged shoulders, retail $160, here $40; eight gray flannel suits with hand-beaded cardigan jacket and skirt or pants with hand-beaded waistline, retail $300, here $75; black wool-jersey dresses trimmed with grosgrain ribbon and lace, retail $250, here

$70; hand-knitted coats, retail $850, here $250; and much more. Janet Stewart, on the eighth floor, has about 200 dressy dresses, most in sizes 6–10 (and a few in sizes 4 and 14): satin cocktail dresses with matching jacket, retail $380, here $85; chiffon tiered dresses with beaded edges and matching jacket, retail $355, here $85; chiffon two-piece bias-cut dresses with beaded edges, retail $420, here $100; V-necked dresses of ribbon plissé with flamenco hem, retail $410, here $90; and much more. Mary Stuart, on the seventh floor, has lingerie so pretty you can wear it to a party: white batiste poet shirts, trimmed with lace, retail $130, here $25; white ruffled poet shirts, retail $110, here $25; silk tops trimmed with lace, retail $180, here $65; cotton bloomers, retail $50, here $15; "French schoolgirl" plaid smocks, short and long, retail $110 and $150, respectively, here $20 and $30; cotton smocks with silk trim, retail $150, here $35; petticoats, retail $210, here $35; and much more. Steven Shatz, on the fourth floor, has about 100 separates in leather, suede, and reptile, some with slight flaws or spots, most in sizes 4–8 (and a few in size 10): lined suede skirts, retail $420, here $150; eel-skin jackets, retail $800, here $200; glove-leather bomber jackets, retail $600, here $175; suede dresses or blouses with beading, retail $680 and $530, respectively, here $200 and $150; two eel-skin coats, retail $1,420 each, here $300; one jacket of hand-painted python, retail $1,300, here $300, and two matching skirts, retail $1,300 each, here $300; short-sleeved suede shirts, here $75; and more. Jon Haggins and Leigh Westbrook accept cash only; Janet Stewart and Mary Stuart accept checks; Steven Shatz accepts M.C., V., checks; all sales final for all designers. *260 West 35th St., Thurs., Fri., and Sat. 10 a.m.–5 p.m.; 3/3–5 only.*

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A Complete Entertainment Guide for the Week Beginning February 28

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Poetry in Motion." #2—Thru Mar. 1: "Camera Buff." Opening Mar. 2: "Provincial Actors."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Mar. 3: "One Dark Night." Opening Mar. 4 (tent.): "Vigilante."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "The State of Things." **AGEE ROOM—**Thru Mar. 3: "America—From Hitler to MX." Beg. Mar. 4: "Land of Look Behind."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Hollywood Out-takes." #2—"Kamikaze '89."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Mar. 3: "The Pirates of Penzance." Beg. Mar. 4: "Come and Get It."

9. **ART—8th St. E. of University Pl.** 473-7014. "Tootsie."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Feb. 28: "The Cabinet of Dr. Caligari"; "M." Mar. 1: "Confidential Agent"; "The Big Sleep." Mar. 2: "The General"; "Steamboat Bill Jr." Mar. 3: "Conquest"; "Susan Lenox: Her Fall and Rise." Mar. 4: "Dial M for Murder"; "I Confess." Mar. 5: "Breathless"; "Band of Outsiders." Mar. 6: "The Philadelphia Story"; "A Bill of Divorcement."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Mar. 3: "Smithereens"; "Shoot the Moon." Beg. Mar. 4: To be announced.

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Feb. 28-Mar. 1: "Reggae Sunsplash"; "The Harder They Come." Mar. 2-3: "Taxi Zum Klo"; "Score." Mar. 4-5: "King of Hearts"; "Harold and Maude." Beg. Mar. 6: "A Streetcar Named Desire"; "The Fugitive Kind."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Sophie's Choice." #2—"Sophie's Choice."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Frances." #2—"Frances." #3—"The Year of Living Dangerously." #4—"Street Music."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Mar. 3: "Sting II." Beg. Mar. 4: To be announced.

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "E.T., the Extra-Terrestrial."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Lovesick."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "48 Hrs."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Tootsie." #2—"Sophie's Choice." #3—"The Lords of Discipline."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Lovesick." #2—"Sting II."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Let's Spend the Night Together."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"The Entity." #2—"The Verdict." #3—"Sophie's Choice." #4—"Table for Five." #5—"Caligula." #6—"The Dark Crystal."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Without a Trace." #2—582-5070. "The Lords of Discipline."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "48 Hrs."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T., the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"The Year of Living Dangerously." #2—975-8369. "One Dark Night."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "48 Hrs." **EMBASSY 3—**"The Boat." **EMBASSY 4—**"An Officer and a Gentleman."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Feb. 28: "Fame"; "Hair." Mar. 1-2: "One Eye Jacks"; "Viva Zapata." Mar. 3: Filmmakers Showcase: "A Change of Key"; "Night City Angels"; "Tar Garden." Mar. 4-5: "Dr. No"; "From Russia with Love." Mar. 6: "Fortune in Men's Eyes"; "Short Eyes." #2—Feb. 28-Mar. 1: "W.C. Fields and Me"; "No Way to Treat a Lady." Mar. 2-3: "Baby Doll"; "The Bad Seed." Mar. 4-5: "West Side Story"; "Splendor in the Grass." Mar. 6: "Sweet Charity."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Mar. 3: "The Road Warrior." Opening Mar. 4: "Vigilante." #2—Thru Mar. 3: "The Sorceress." Beg. Mar. 4: "Missing."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Pirates of Penzance."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Parsifal."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Mar. 3: "The Road Warrior." Beg. Mar. 4: "Missing."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Private Lives."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Table for Five."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Mar. 3: "Jour de Fête"; "The Red Balloon." Beg. Mar. 4: "Playtime."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Verdict."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "The Gift."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Coup de Torchon."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Year of Living Dangerously." #2—"Sophie's Choice."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "48 Hrs." **CORONET—**"The King of Comedy."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Sophie's Choice."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Local Hero." **CINEMA II—**753-0774. "Betrayal."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Mar. 3: "Sting II." Beg. Mar. 4: "Starstruck." #2—832-2720. "Lovesick."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Frances."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Tootsie." #2—"E.T., the Extra-Terrestrial."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Das Boot."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Without a Trace."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Mar. 3: "An Officer and a Gentleman." Beg. Mar. 4: To be announced.

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Mar. 3: "Sting II." Beg. Mar. 4: "Missing."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"The Lords of Discipline." #2—427-1332. "Let's Spend the Night Together."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Tent.: "48 Hrs."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Table for Five." #2—"The Year of Living Dangerously."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tootsie."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"La Nuit de Varennes." #2—"The Stationmaster's Wife." #3—"The Night of the Shooting Stars."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"The Pirates of Penzance." #2—"Winter Kills."

89. REGENCY—B'way nr. 67th St. 724-3700. Feb. 28: "A Night at the Opera"; "Charlie Chan at the Opera." Mar. 1-2: "Prince Igor"; "The Queen of Spades." Mar. 3-5: "Rhapsody in Blue"; "Night and Day." Beg. Mar. 6: "The Great Caruso"; "A Lady's Morals."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—Thru Mar. 5: "Das Boot." Opening Mar. 6: "Choice of Arms." #2—"Lianna."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Tootsie." #2—"Sophie's Choice." #3—"Lovesick." #4—"The Year of Living Dangerously."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"The Verdict." #2—"Frances."

95. THALIA—95th St. W. of B'way. 222-3370. Feb. 28: "La Dolce Vita." Mar. 1: "Alice in Wonderland"; "The Bluebird." Mar. 2: "Double Indemnity"; "Cry Danger"; "Lady Scarface." Mar. 3: "King Kong"; "Bird of Paradise." Mar. 4-5: "Norma Rae"; "Wise Blood." Mar. 6: "Love and Anarchy"; "The Seduction of Mimi."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Feb. 28: "Fearless Vampire Killers." Mar. 1: "Mr. Smith Goes to Washington"; "The Whole Town's Talking." Mar. 2: "Barravento"; "Tent of Miracles." Mar. 3: "Ikiru"; "I Live in Fear." Mar. 4: "Andrei Rublev." Mar. 5: "Gaslight"; "Notorious." Mar. 6: "Lawrence of Arabia."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—Thru Mar. 3: "The Dark Crystal." Beg. Mar. 4: "Table for Five." #2—Thru Mar. 3: "Sting II." Beg. Mar. 4: "Missing." #3—Thru Mar. 3: "One Dark Night." Beg. Mar. 4: "Vigilante." #4—Thru Mar. 3: To be announced. Beg. Mar. 4: "Table for Five."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Mar. 3: "One Dark Night." Opening Mar. 4 (tent.): "Vigilante."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Mar. 2, 7:30 p.m.: The Underworld of Eugenie Clark. Films and slides on marine life from the Red Sea, the Caribbean, and the Pacific shown and narrated by Clark. Tickets $6 by mail from **American Littoral Society,** Highlands, New Jersey 07732. Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore). Spec. $4.50 adm. to museum & films: Fri.-Sat., 6 p.m.: "Man Belongs to Earth" (1974) by Graeme Ferguson and Roman Kroiter, "Living Planet"; 7:30 p.m.: "To Fly", "Man Belongs to Earth"; Fri. only, 4:30 p.m.: "To Fly", "Living Planet."

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. $3. Mar. 3, 8 p.m.: Group show by four video artists, curated by Juan Downey, at **Millennium Film Workshop, 66 E. 4th St.**

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $4. Films from Greece: 1995-1982. Mar. 4, 7 p.m.: "Stella" (1955) by Michael Cacoyannis, with Melina Mercouri; 8:50 p.m.: "Reconstruction" (1970) by Theodoros Angelopoulos. Mar. 5, 4 p.m.: "The Factory" (1981) by Tassos Psarras; 6 p.m.: "Wandering" (1979) by Christoforos Christofis, with Mimi Fotopoulis; 8 p.m.: "The Girl in Black" (1955) by Michael Cacoyannis, with Elli Lambetti.

BEACON THEATER—B'way nr. 74th St. 874-1717. Adm. $5. Opera films. Mar. 6, 4, 7 p.m.: Offenbach's "The Tales of Hoffmann" with Moira Shearer, Robert Rounseville. Sir Thomas Beecham conducting the Royal Philharmonic Orchestra. In English.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Ernie Kovacs Festival. Mar. 2, 8 p.m.: "It Happened to Jane" (1959) by Richard Quine, with Doris Day, Jack Lemmon, and Ernie Kovacs.

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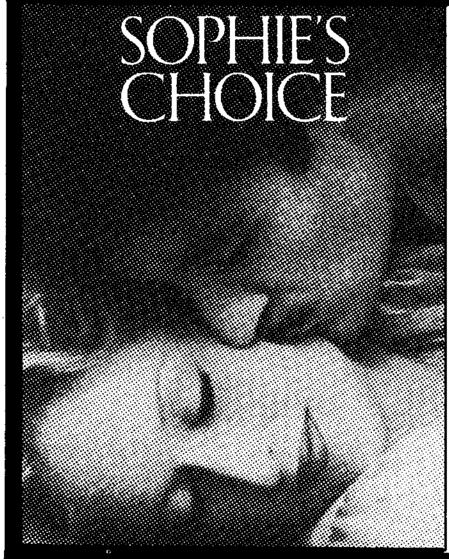

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INCLUDING
BEST ACTRESS
Meryl Streep
BEST SCREENPLAY ADAPTATION
Alan J. Pakula
R
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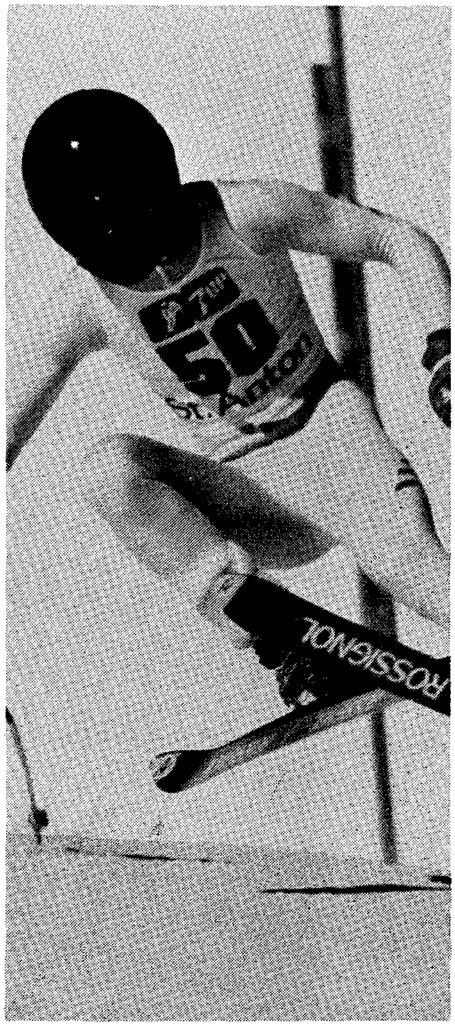

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US SKI TEAM

MOVIES

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Mar. 5, 8 p.m.: "Cross and Passion" (1981) by Kim Longinotto and Claire Pollak. New York premiere. Mar. 6, 8 p.m.: Film historian Jay Leyda will speak on compilation as a film form and will show Esther Shub's "The Fall of the Romanov Dynasty" (1927). Len Lye's "Swinging the Lambeth Walk" (1940), Henri Cartier-Bresson and Richard Banks' "Le Retour" (1946), and other films.

THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Adm. by don. Mar. 4-5, 9 p.m.: "Paison" (1946) by Roberto Rossellini, in Italian, Eng. subtitles.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Mar. 2, 1, 3:15, 6, 8:30 p.m.: "Le Samourai" (1967) by Jean-Pierre Melville, with Alain Delon, in French, Eng. subtitles.

GOETHE HOUSE—Fifth Ave. at 83rd St. 744-8310. Free. Films Based on Works by Heinrich Böll. Mar. 1, 7:30 p.m.: "The Lost Honor of Katharina Blum" (1975) by Volker Schlöndorff, in German, Eng. subtitles. Mar. 2, 7:30 p.m.: "The Unguarded House" (1975) by Rainer Wolffhardt, in German, Eng. subtitles. Mar. 3, 7:30 p.m.: "End of A Mission" (1977) by Hans-Dietrich Schwarze. Mar. 4, 7:30 p.m.: "The Clown" (1975) by Vojtech Jasny, in German, Eng. subtitles. Mar. 5, 1 p.m.: "Das Brot Der Frühen Jahre" (1962) by Herbert Vesely, in German Eng. subtitles. All films introduced by Dr. Renate Mohrmann, professor, University of Cologne.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $3; members, senior citizens & students $2.50. Mar. 5, 8 p.m.: "Children of Paradise" (1945) by Marcel Carne, in French, Eng. subtitles.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Sug. don. $1. Mar. 5-6: P.S. 1 Reopens the '60s. Mar. 5, 2 p.m.: "Blonde Cobra" (1959/63) by Bob Fleischner and Ken Jacobs, with Jack Smith; 2:40 p.m.: "Senseless" (1962) by Ron Rice; 3:15 p.m.: "Skullduggery", "Panels for the Wall to the World", "Science Friction." Dir. Stan Vanderbeek will be present. Mar. 6, 2 p.m.: "Necrology" (1969) by Standish Lawder; 2:20 p.m.: "Back and Forth" by Michael Snow; 3:45 p.m.: "Diaries, Notes, Sketches, (Walden): Reel Two". Dir. Jonas Mekas will be present.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Mar. 4, 7:30 p.m. (Special adm. price to this double feauture: $6; members, senior citizens, students $4.): "Kotsuma Nankin, Part I" (1960) by Tatsuo Sakai, with Michiko Saga; 9:15 p.m.: "Kotsuma Nankin, Part II" (1961). Mar. 5, 2 p.m.: "The Lovers' Exile" (1980) by Marty Gross, with the Bunraku Theater of Osaka. Mar. 6, 2 p.m.: "The Love Suicides at Sonezaki" (1982) by Midori Kurisaki, with the Bunraku Theater of Osaka.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Free with museum adm. Mar. 1, 6 p.m.: "Sabotage" (1936) by Alfred Hitchcock, with Sylvia Sidney and Oscar Homolka.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Mar. 5: Muppets: Past, Present and Future; Sid Caesar: Master of Comedy.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Feb. 28, 2:30 p.m.: "Stella Dallas" by King Vidor, with Barbara Stanwyck, John Boles. Thru Mar. 6: Rediscovering French Film, Part II—Silent films. Mar. 5, 2:30 p.m.: "Menilmontant" (1925) by Dimitri Kirsanoff, "Rien que les Heures" (1926) by Alberto Cavalcanti. Mar. 6, 5 p.m.: "L'Evasion" (The Mine) (1923) by Georges Champavert, "L'Appel du Sang" (1920) by Louis Mercanton. Thru Mar. 6: Films Directed by Vincente Minnelli in Celebration of his Birthday. March 3, 2:30 p.m.: "Father of the Bride" (1950); 6 p.m.: "The Bad and the Beautiful." Mar. 4, 2:30 p.m.: "The Bad and the Beautiful"; 6 p.m.: "Meet Me in St. Louis." Mar. 5, 5 p.m.: "Father of the Bride." Mar. 6, 2:30 p.m.: "Meet me in St. Louis." Thru Mar. 8: What's Happening? Film Series. Mar. 1, 6 p.m.: "Haitian Song" (1982) by Karen Kramer. Mar. 8, 6 p.m.: "Dudley Carter" (1982) by Abby Sher.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Mar. 1, 8 p.m.: "Harold and Maude" (1971) by Hal Ashby, with Bud Cort, Ruth Gordon. Mar. 2, 8 p.m.: "Way Down East" (1920), a silent film by D.W. Griffith, with Lillian Gish, and live piano accompaniment by Harry Weiss. Mar. 3-6: "Nea" (1978) by Nelly Kaplan, in French, Eng. subtitles. In the **Screening Room:** Mar. 4, 7:30 p.m.: "The Passion of Joan of Arc" (1928) by Carl Theodor Dreyer, with Maria Falconetti.

NEW YORK PUBLIC LIBRARY—Bruno Walter Auditorium, 111 Amsterdam Ave. at 65th St. 870-1613 Adm. $5. Thru Mar. 5: The Films of Marco Ferreri. Mar. 1, 6:30, 9 p.m.: "The Last Woman" (1976) with Gerard Depardieu, Ornella Muti. Mar. 2, 6:30, 9 p.m.: "Dillinger is Dead" (1969) with Michel Piccoli, Anne Girardot. Mar. 3, 8, 10 p.m.: "Bye Bye Monkey" (1978). An American premier, with Gerard Depardieu, Marcello Mastroianni. Mar. 4, 6:30, 9 p.m.: "The Ape Woman" (1965) with Anne Girardot, Ugo Tognazzi. Mar. 5, 6:30, 9 p.m.: "La Grande Bouffe" (1973), with Phillipe Noiret, Michel Piccoli. **Donnell Library, 20 W. 53rd St..** 930-0800. Adm. free. Mar. 1, 12 noon: "The Thirty-nine Steps" (1935) by Alfred Hitchcock.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; members, students & senior citizens $3. Thru Mar. 6: The American New Wave (1958-67). In conjunction with the Collective for Living Cinema. Mar. 1-2, 8 p.m.: "Babo 73" (1964) by Robert Downey, "Hold Me While I'm Naked" (1966) by and with George Kuchar, "Hallelujah the Hills" (1963) by Adolfas Mekas. Mar. 3-4, 8 p.m.: "The Brig" (1964) by Jonas Mekas, "Come Back, Africa" (1959) by Lionel Rogosin. Mar. 5-6, 8 p.m.: "David Holzman's Diary" (1967) by Jim McBride, "Portrait of Jason" (1967) by Shirley Clarke. Public Service Program —Sat.-Sun. (free), 2 p.m.: "Anarchism in America" (1982) by Steven Fishler and Joel Sucher, including newsreel footage of Emma Goldman, and interviews with Mollie Steimer, and others.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Mar. 5, 2 p.m.: "The Art of Kabuki" (1969), "Kabuki" (1969) with stars of the Grand Kabuki Theater.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Mar. 5, 7, 9 p.m.: "A Dream of Passion" (1978) by Jules Dassin. Mar. 6, 2 p.m.: "Sinbad the Sailor" (1947) with Douglas Fairbanks Jr., Maureen O'Hara.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"One Dark Night." #2—"Timerider"; "They Call Me Bruce?" #3—"Sting II."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. Thru Mar. 3: "Sting II." Beg. Mar. 4: "Missing."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Sting II." #2—"The Lords of Discipline."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru Mar. 3: "The Year of Living Dangerously." Beg. Mar. 4 (tent.): "Gandhi." #2—"The Lords of Discipline."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Sophie's Choice." #2—Tent.: "The Year of Living Dangerously."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Tootsie." #2—"Sophie's Choice." #3—Thru Mar. 3: "Sting II." Beg. Mar. 4: "Table for Five." #4—"Lovesick."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Lovesick." #2—"48 Hrs."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "The Lords of Discipline."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Tootsie." #2—"Sting II."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Sophie's Choice." #2—Thru Mar. 3: "One Dark Night." Beg. Mar. 4: "Vigilante." #3—Thru Mar. 3: "The Entity"; "The Sorceress." Beg. Mar. 4: "Victor/Victoria"; "My Favorite Year." #4—Thru Mar. 3: "Lovesick." Beg. Mar. 4: "The Man From Snowy River." #5—Thru Mar. 3: "Sting II"; "The Year of Living Dangerously." Beg. Mar. 4: "Missing."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"The Lords of Discipline." #2—"Without a Trace."

MOVIES

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru Mar. 3: "One Dark Night." Beg. Mar. 4: "Vigilante." #2—"The Verdict."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru Mar. 3: "The Entity." Beg. Mar. 4: "Vigilante."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"48 Hrs." #2—"Tootsie."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Lovesick." #2—"Sophie's Choice." #3—Thru Mar. 3: "Sting II." Beg. Mar. 4: "Table for Five." #4—Thru Mar. 3: "The Year of Living Dangerously." Beg. Mar. 4: "The Man From Snowy River."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "Frances."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Sophie's Choice." #2—Thru Mar. 3: "Sting II"; "The Year of Living Dangerously." Beg. Mar. 4: "Victor/Victoria"; "My Favorite Year." #3—Thru Mar. 3: "One Dark Night." Beg. Mar. 4: "The Lords of Discipline." #4—Thru Mar. 3: "The Lords of Discipline." Beg. Mar. 4: "Vigilante."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—Thru Mar. 3: "The Year of Living Dangerously." #2—"Lovesick."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Sophie's Choice." #2—Thru Mar. 3: "Sting II." #3—Thru Mar. 3: "The Verdict."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru Mar. 3: "Diva." #2—Thru Mar. 3: "Frances."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "Sting II."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"48 Hrs." #2—"Tootsie."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Lovesick." **SOUTH—**"The Year of Living Dangerously."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Mar. 3: "An Officer and a Gentleman"; "National Lampoon's Animal House."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "The Verdict."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Mar. 3: "Best Friends."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "The Lords of Discipline."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Thru Mar. 3: "Without a Trace." Beg. Mar. 4: "Table for Five." #2—"The Verdict." #3—"Let's Spend the Night Together." #4—"Tootsie."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Mar. 1: "Airplane II: The Sequel." Beg. Mar. 2: "The Toy."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Mar. 3: "Tootsie." #2— "Sophie's Choice."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Mar. 3: "Sting II"; "The Year of Living Dangerously." #2—"Tootsie." #3—"One Dark Night."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"The Verdict." #2—"The Entity."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. Thru Mar. 3: "One Dark Night."

303. **NEW DORP—HYLAN—** 351-6601. #1—"48 Hrs." #2—"Tootsie."

304. **NEW DORP—LANE—** 351-2110. Tent.: "The Lords of Discipline."

305. **NEW DORP—RAE—** 979-0444. #1—"Let's Spend the Night Together." #2—"Lovesick."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Without a Trace." #2—Thru Mar. 3: "Sting II." Beg. Mar. 4: "Joni."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Sophie's Choice." #2—"Lovesick."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "The Year of Living Dangerously."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"One Dark Night." #2

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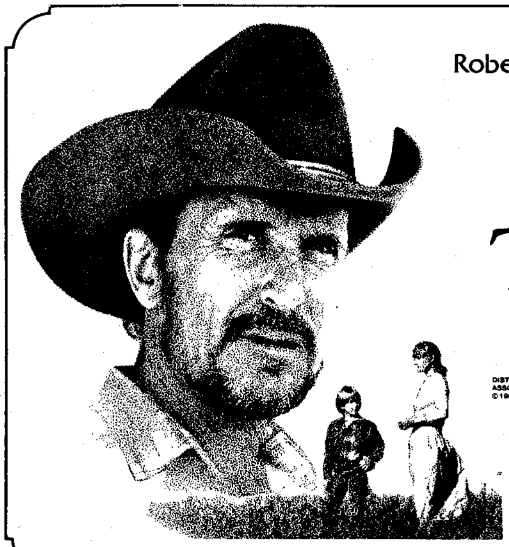

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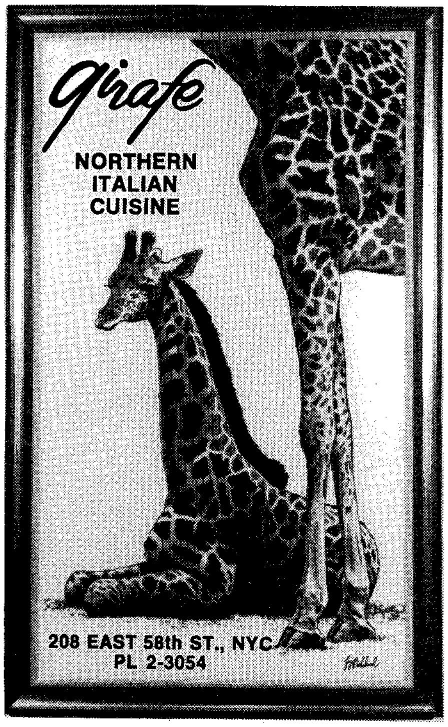

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MOVIES

—"Tootsie."# 3—Thru Mar. 3:"Let's Spend the Night Together." Beg. Mar. 4: "Table for Five." # 4—"Lovesick."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. # 1—"Lovesick." # 2—"Tootsie."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. # 1—"Sophie's Choice." # 2—"The Verdict." # 3—Thru Mar. 3: "Without a Trace." Beg. Mar. 4: "Table for Five." # 4—Thru Mar. 3: "Sting II." Beg. Mar. 4: "Missing."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Mar. 3: "The Verdict"; "Terror Train." Beg. Mar. 4: "The Dark Crystal"; "Xanadu."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. # 1—"48 Hrs." # 2—"The Lords of Discipline."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. # 1—"Tootsie." # 2—"The Lords of Discipline."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. # 1—Thru Mar. 3: "Let's Spend the Night Together." Beg. Mar. 4: "Vigilante." # 2—"One Dark Night." # 3—"48 Hrs."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. # 1—"Without a Trace." # 2—"Lovesick." # 3—"Tootsie."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. # 1—Thru Mar. 3: "Sting II." Beg. Mar. 4: "Missing." # 2—"Sophie's Choice." # 3—Thru Mar. 3: "The Year of Living Dangerously." Beg. Mar. 4: "Victor/Victoria." # 4—Thru Mar. 3: "The Entity." Beg. Mar. 4: "The Man From Snowy River."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. "Sophie's Choice "

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Thru Mar. 3: "An Officer and a Gentleman."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. # 1—"The Verdict." # 2—"Frances."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. # 1—"Sophie's Choice." # 2—Thru Mar. 3: "Without a Trace." Beg. Mar. 4: "Table for Five."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Tootsie."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. # 1—"Lovesick." # 2—"One Dark Night." # 3—Thru Mar. 3: "Sting II." Beg. Mar. 4: "Missing." # 4—Thru Mar. 3: "The Year of Living Dangerously." Beg. Mar. 4: "Victor/ Victoria."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. # 1—Thru Mar. 3: "The Verdict." Beg. Mar. 4: "The Man From Snowy River." # 2—Thru Mar. 3: "Without a Trace." Beg. Mar. 4: "Table for Five." # 3—"One Dark Night." # 4—"Sophie's Choice." # 5—Thru Mar. 3: "Sting II." Beg. Mar. 4: "Missing."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. # 1—"48 Hrs." # 2—"The Year of Living Dangerously."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. Thru Mar. 3: "One Dark Night." Beg. Mar. 4: "Vigilante."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. # 1—Thru Mar. 3: "The Lords of Discipline." Beg. Mar. 4: "Gandhi." # 2—"48 Hrs." # 3—"One Dark Night"; "Women for Sale."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. Thru Mar. 3: "Sting II"; "The Sorceress." Beg. Mar. 4: "The Man From Snowy River."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. # 1—"Sophie's Choice." # 2—Thru Mar. 3: "The Year of Living Dangerously"; "Return of the Chinese Boxer." # 3—Thru Mar 3: "Without a Trace."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Mar. 3: "An Officer and a Gentleman." Beg. Mar. 4: "Best Friends"; "Arthur."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. "Let's Spend the Night Together."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Mar. 3: "The House on Sorority Row"; "The Sorceress."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. # 1—Thru Mar. 3: "Sting II." Beg. Mar. 4: "Let's Spend the Night Together." # 2—"Lovesick."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Mar. 3: "National Lampoon's Animal House"; "Stripes."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. # 1—Thru Mar. 3: "One Dark Night."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. # 1—"Tootsie." # 2—"The Lords of Discipline."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. # 1—Tent.: "The Lords of Discipline." # 2—Thru Mar. 3: "The Year of Living Dangerously." Beg. Mar. 4 (tent.): "Gandhi."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Mar. 3: "The House on Sorority Row"; "The Sorceress."

453. **WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St.** 429-2929. Thru Mar. 3: "The Entity."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. "Tootsie."

501. **BALDWIN—RKO—** 223-9230. "Without a Trace."

502. **BELLEROSE—RKO—** 775-1351. Thru Mar. 1: "Airplane II: The Sequel." Beg. Mar. 2: "The Toy."

503. **BELLMORE—PLAYHOUSE—** 785-5400. # 1—Thru Mar. 3: "Best Friends." # 2—Tent.:"Frances."

504. **BELLMORE—THE MOVIES—** 785-3032. Thru Mar. 3: "Veronika Voss " Beg. Mar. 4 (tent.): "Le Beau Mariage."

511. **EAST MEADOW—FLICK—** 794-8008. # 1—"The Verdict." # 2—"Frances."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. # 1—"E.T., the Extra-Terrestrial." # 2—"Lovesick." # 3—Thru Mar. 3: "Sting II." Beg. Mar. 4: "Missing." # 4—Thru Mar. 3: "Without a Trace." Beg. Mar. 4: "Vigilante."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. # 1—Thru Mar. 3: "The Entity." Beg. Mar. 4: "The Man From Snowy River." # 2—Thru Mar. 3: "Best Friends." Beg. Mar. 4: "Missing."

516. **FARMINGDALE—RKO—** 249-0122. Thru Mar. 3: "An Officer and a Gentleman."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "The Verdict."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. # 1—"One Dark Night." # 2—Thru Mar. 3: "Frances." Beg. Mar. 4 (tent.): "Missing."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. "Tootsie."

524. **HEWLETT—RKO—** 791-6768. Thru Mar. 1: "Airplane II: The Sequel." Beg. Mar. 2: "The Toy."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. # 1—Thru Mar. 3: "The Year of Living Dangerously." Beg. Mar. 4: "Victor/Victoria"; "My Favorite Year." # 2—Thru Mar. 3: "Sting II " Beg. Mar. 4: "Missing."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "One Dark Night." **SOUTH**—"E.T., the Extra-Terrestrial."

529. **LAWRENCE—RKO—** 371-0203. # 1—Thru Mar. 3: "The Lords of Discipline." Beg. Mar. 4: "Vigilante." # 2—"48 Hrs." # 3—"Tootsie."

530. **LEVITTOWN—LEVITTOWN—** 731-0516 # 1—Thru Mar. 3: "The Lords of Discipline." Beg. Mar. 4: "Best Friends." # 2—Thru Mar. 3: "One Dark Night." Beg. Mar. 4 (tent.): "Vigilante "

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. # 1—"Gandhi." # 2—"Tootsie." # 3—"48 Hrs." # 4—"Let's Spend the Night Together."

532. **LONG BEACH—LIDO—** 432-0056. Thru Mar. 3: "Best Friends"; "Enter the Dragon." Beg. Mar 4: "The House on Sorority Row."

533. **LYNBROOK—LYNBROOK—** 593-1033. # 1—"Sophie's Choice." # 2—Thru Mar. 3: "The Year of Living Dangerously." Beg. Mar. 4: "Victor/ Victoria"; "My Favorite Year." # 3—"Frances." # 4—Thru Mar 3: "Sting II." Beg. Mar. 4: "Table for Five."

534. **LYNBROOK—STUDIO ONE—** 599-5151 "Das Boot."

535. **MALVERNE—TWIN—** 599-6966. # 1—Thru Mar. 3: "The Chosen." Beg. Mar. 4 (tent.): "Frances." # 2—"Best Friends."

536. **MANHASSET—MANHASSET—** 627-7887

#1—"Lovesick." #2—Thru Mar. 3: "The Year of Living Dangerously." Beg. Mar. 4: "Vigilante." #3—"Frances."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Time Stands Still."

540. **MASSAPEQUA—PEQUA—** 799-6464. Thru Mar. 3: "The Verdict." Beg. Mar. 4: "Gandhi."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—Thru Mar. 3: "One Dark Night." Beg. Mar. 4: "Vigilante." #2—"Lovesick." #3—"Tootsie." #4—Thru Mar. 3: "Without a Trace." Beg. Mar. 4: "The Man From Snowy River." #5—Thru Mar. 3: "The Year of Living Dangerously." Beg. Mar. 4: "Victor/Victoria"; "My Favorite Year." #6—"Sophie's Choice." #7—"48 Hrs."

542. **MERRICK—GABLES—** 546-0734. "An Officer and a Gentleman."

545. **NEW HYDE PARK—HERRICKS—** 747-0555. Thru Mar. 3: "The Lords of Discipline." Beg. Mar. 4: "An Officer and a Gentleman."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. Thru Mar. 3: "Young Gangs from Wildwood High"; "Without a Trace."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Mar. 3: "Best Friends." #2—Thru Mar. 3: "One Dark Night."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "An Officer and a Gentleman."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Mar. 3: "One Dark Night." Beg. Mar. 4: "Vigilante." #2—Thru Mar. 3: "The Entity." Beg. Mar. 4: "The Last American Virgin."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Tootsie." #2—"Frances."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru Mar. 1: "Airplane II: The Sequel." Beg. Mar. 2: "The Toy."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"The Lords of Discipline." #2—Thru Mar. 3: "48 Hrs." Beg. Mar. 4: "Vigilante."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—Thru Mar. 3: "Sting II." Beg. Mar. 4: "Vigilante." #2—"Sophie's Choice." #3—Thru Mar. 3: "The Boat." Beg. Mar. 4: "Table for Five."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Mar. 3: "One Dark Night." Beg. Mar. 4: "Frances."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "Lovesick."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"One Dark Night." #2—Thru Mar. 3: "The Verdict." Beg. Mar. 4: "Vigilante."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"The Verdict." #2—"Tootsie."

561. **SYOSSET—SYOSSET—** 921-5810. "Sophie's Choice."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Table for Five."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. "Gandhi."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—Thru Mar. 3: "48 Hrs." #2—Thru Mar. 3: "The Year of Living Dangerously." #3—Thru Mar. 3: "Table for Five." #4—Thru Mar. 3: "Sting II." #5—Thru Mar. 3: "The Sorceress"; "The House on Sorority Row." #6—Thru Mar. 3: "Without a Trace." #7—Thru Mar. 3: "Tootsie." #8—Thru Mar. 3: "One Dark Night." #9—Thru Mar. 3: "Sophie's Choice." #10—Thru Mar. 3: "The Lords of Discipline." #11—Thru Mar. 3: "Lovesick."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"The Lords of Discipline." #2—Tent.: "The Lords of Discipline."

571. **WANTAGH—RKO—** 781-6969. Tent.: "Sting II."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—Thru Mar. 3: "48 Hrs." Beg. Mar. 4: "Vigilante." #2—"One Dark Night." #3—Thru Mar. 3: "The Entity." Beg. Mar. 4: "Gandhi."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Tent.: "Best Friends." #2—Tent.: "The Pirates of Penzance."

Suffolk County

600. **AMITYVILLE—RKO—** 264-7789. #1—"One Dark Night." #2—Thru Mar. 3: "The Entity." Beg. Mar. 4: "Vigilante."

601. **BABYLON—BABYLON—** 669-3399. Thru Mar. 3: "Sting II." Beg. Mar. 4: "Missing."

602. **BABYLON—RKO—** 669-0700. #1—"Tootsie." #2—"Without a Trace."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"48 Hrs." #2—"Sophie's Choice." #3—"The Lords of Discipline."

604. **BAY SHORE—CINEMA—** 665-1722. Thru Mar. 3: "The Year of Living Dangerously." Beg. Mar. 4: "Victor/Victoria"; "My Favorite Year."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Lovesick." #2—"Let's Spend the Night Together."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Mar. 3: "Best Friends."

612. **CENTER MORICHES—CENTER—** 878-2100. Tent.: "An Officer and a Gentleman."

613. **CENTEREACH—CENTEREACH—** 588-0088. Tent.: "Sting II."

616. **COMMACK—MAYFAIR—** 543-0707. Thru Mar. 3: "Frances." Beg. Mar. 4: "Table for Five."

617. **COMMACK—RKO—** 499-4545. #1—"Tootsie." #2—"Without a Trace."

619. **CORAM—CORAM—** 698-7200. Thru Mar. 3: "One Dark Night."

621. **CORAM—PINE—** 698-6442. #1—"Sting II." #2—Tent.: "The Year of Living Dangerously."

622. **DEER PARK—DEER PARK—** 667-2440. "Tootsie."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—Thru Mar. 3: "An Officer and a Gentleman." Beg. Mar. 4: "Table for Five." #2—Thru Mar. 3: "The Boat." Beg. Mar. 4: "Gandhi." #3—Thru Mar. 3: "Lovesick." Beg. Mar. 4: "The Man From Snowy River." #4—Thru Mar. 3: "The Verdict." Beg. Mar. 4: "Vigilante." #5—Thru Mar. 3: "Frances." Beg. Mar. 4: "Missing."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. Tent.: "The Year of Living Dangerously."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "Without a Trace."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Lovesick." #2—"48 Hrs."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"The Verdict." #2—Thru Mar. 3: "The Lords of Discipline." Beg. Mar. 4: "Vigilante."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. "The Verdict."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Tootsie." #2—"Lovesick." #3—Tent.: "Without a Trace." #4—"The Year of Living Dangerously."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "Let's Spend the Night Together."

634. **HUNTINGTON—RKO YORK—** 421-3911. "Sophie's Choice."

635. **ISLIP—ISLIP—** 581-5200. #1—"Sophie's Choice." #2—"Tootsie." #3—Thru Mar. 3: "The Verdict." Beg. Mar. 4: "Table for Five."

636. **KINGS PARK—KINGS PARK—** 269-4422. Thru Mar. 3: "One Dark Night."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "The Year of Living Dangerously."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Mar. 3: "Best Friends."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru Mar. 3: "Best Friends." Beg. Mar. 4: "An Officer and a Gentleman."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Mar. 3: "48 Hrs." #2—Thru Mar. 3: "One Dark Night." #3—Thru Mar. 3: "The Lords of Discipline."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "Lovesick." **OUTDOOR**—Thru Mar. 3: "One Dark Night." Beg. Mar. 4: "Vigilante."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru Mar. 3: "The Verdict." Beg. Mar. 4: "Table for Five." #2—"One Dark Night."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Mar. 3: "An Officer and a Gentleman." Beg. Mar. 4: "Best Friends."

645. **OAKDALE—OAKDALE—** 589-8118. "An Officer and a Gentleman."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—Thru Mar. 3: "48 Hrs." Beg. Mar. 4: "Gandhi." #2—"Lovesick." #3—Thru Mar. 3: "Frances." Beg. Mar. 4: "Table for Five."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Tootsie." #2—Tent.: "Sting II."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "One Dark Night." **OUTDOOR**—Thru Mar. 3: "The Year of Living Dangerously." Beg. Mar. 4: "Vigilante."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Sophie's Choice." #2—Thru Mar. 3: "Without a Trace." Beg. Mar. 4: "The Man From Snowy River."

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MOVIES

653. **PORT JEFFERSON—MINI EAST—** 928-6555. Thru Mar. 3: "Sophie's Choice." **CINEMA WEST**—Thru Mar. 3: "The Verdict."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Mar. 3: "Airplane II: The Sequel." Beg. Mar. 4: "The Toy."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Mar. 3: "Best Friends."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Mar. 4-6: "Eating Raoul."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—"The Verdict." #2—"The Lords of Discipline." #3—Tent.: "The Year of Living Dangerously."

659. **SHIRLEY—DRIVE-IN—** 281-5444. #1—Thru Mar 3: "One Dark Night." #2—Thru Mar. 3: "The Dark Crystal."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Sophie's Choice."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru Mar. 3: "Sophie's Choice." Beg. Mar. 4: "Lovesick." #2—Thru Mar. 3: "Sting II." Beg. Mar. 4: "Frances."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Tootsie." #2—"48 Hrs." #3—"Let's Spend the Night Together."

666. **WEST ISLIP—TWIN—** 669-2626. #1—"Best Friends." #2—"The Entity."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Mar. 3: "The Year of Living Dangerously." Beg. Mar. 4: "Sophie's Choice."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. "Tootsie."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. Thru Mar. 3: "The Verdict." Beg. Mar. 4 (tent.): "Gandhi."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. Thru Mar. 3: "The Lords of Discipline." Beg. Mar. 4: "Gandhi."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"One Dark Night." #2—Thru Mar. 3: "Sting II." Beg. Mar. 4: "Table for Five." #3—Thru Mar. 3: "The Entity." Beg. Mar. 4: "The Man From Snowy River."

703. **CROSS RIVER—CINEMA—** 763-8811. Thru Mar. 3: "Best Friends."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—Tent.: "Sting II." #2—"Sophie's Choice."

707. **HARTSDALE—CINEMA—** 428-2200. #1—"48 Hrs." #2—To be announced. #3—"Tootsie." #4—"Lovesick."

708. **LARCHMONT—PLAYHOUSE—** 834-3001. "The Year of Living Dangerously."

709. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Sophie's Choice." #2—Thru Mar. 3: "Lovesick." Beg. Mar. 4: "Table for Five." #3—Thru Mar. 3: "Without a Trace." Beg. Mar. 4: "Missing." #4—"Sting II."

711. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Mar. 3: "Best Friends"; "Blade Runner." Beg. Mar. 4 (tent.): "Without a Trace."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Let's Spend the Night Together." #2—"Tootsie."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"48 Hrs." #2—Thru Mar. 3: "Without a Trace." Beg. Mar. 4: "Table for Five." #3—"Lovesick." #4—"The Lords of Discipline." #5—"One Dark Night."

715. **NEW ROCHELLE—TOWN—** 632-4000. "Sting II."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"The Lords of Discipline." #2—"Tootsie."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"Tootsie." #2—"Sting II." #3—"The Year of Living Dangerously." #4—"The Lords of Discipline."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"One Dark Night." #2—Thru Mar. 3: "48 Hrs." Beg. Mar. 4: "Vigilante." #3—"Lovesick." #4—"The Verdict."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Mar. 3: "An Officer and a Gentleman."

721. **PLEASANTVILLE—ROME—** 769-0720. Thru Mar. 3: "The Year of Living Dangerously." Beg. Mar. 4 (tent.): "Lovesick."

722. **RYE—RYE RIDGE—** 939-8177. #1—Tent.: "The Lords of Discipline." #2—Tent.: "The Year of Living Dangerously."

723. **SCARSDALE—FINE ARTS—** 723-6699. Thru Mar. 3: "Frances." Beg. Mar. 4: "Coup de Torchon."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Mar. 3: "An Officer and a Gentleman." Beg. Mar. 4: "Best Friends."

726. **WHITE PLAINS—COLONY—** 948-8828. Thru Mar. 3: "The Pirates of Penzance." Beg. Mar. 4: "Joni."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"The Lords of Discipline." #2—"One Dark Night."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "E.T., the Extra-Terrestrial."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"The Year of Living Dangerously." #2—"The Verdict."

731. **YONKERS—KENT—** 237-3440. Thru Mar. 3: "One Dark Night." Beg. Mar. 4 (tent.): "Vigilante."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Sophie's Choice." #2—"Tootsie." #3—"48 Hrs." #4—"Lovesick."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Mar. 3: "Frances." Beg. Mar. 4: "Sophie's Choice." #2—Thru Mar. 3: "Sophie's Choice." Beg. Mar. 4: "Missing."

Rockland County

744. **NANUET—ROUTE 59—** 623-3355. Tent.: "E.T., the Extra-Terrestrial."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Tootsie." #2—"The Year of Living Dangerously." #3—"The House on Sorority Row." #4—"Let's Spend the Night Together." #5—"Sting II."

746. **NEW CITY—TOWN—** 634-5100. #1—Thru Mar. 3: "The Lords of Discipline." Beg. Mar. 4: "Gandhi." #2—"48 Hrs."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"Lovesick." #2—"Sophie's Choice."

748. **NYACK—CINEMA EAST—** 358-6631. "The Verdict."

751. **PEARL RIVER—CENTRAL—** 735-2530. "The Lords of Discipline."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "48 Hrs."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "An Officer and a Gentleman."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Sting II."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Without a Trace."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Tootsie."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Sting II." #2—"Sophie's Choice."

774. **DANBURY—CINE—** 743-2200. #1—"Lovesick." #2—"Tootsie." #3—"The Verdict."

775. **DANBURY—CINEMA—** 748-2923. #1—"Gandhi." #2—"Table for Five."

777. **DANBURY—PALACE—** 748-7496. #1—Thru Mar. 3: "One Dark Night." Beg. Mar. 4: "Vigilante." #2—"The Lords of Discipline." #3—"48 Hrs."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Tootsie."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Sting II." #2—"Sophie's Choice."

780. **FAIRFIELD—COUNTY—** 334-1411 "Lovesick."

781. **GREENWICH—CINEMA—** 869-6030. "Sophie's Choice."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Tootsie." #2—"Table for Five." #3—"Frances."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Gandhi."

784. **NORWALK—CINEMA—** 838-4504. #1—"Sting II." #2—"The Lords of Discipline."

785. **NORWALK—NORWALK—** 866-3010. "Lovesick."

788. **SOUTH NORWALK—SONO—** 866-9202 Thru Mar. 1: "Blade Runner"; "The Road Warrior." Mar. 2-4: "Montenegro"; "Bad Timing/A Sensual Obsession." Beg. Mar. 5: "Amor Bandido."

789. SPRINGDALE–STATE– 325-0250. Thru Mar. 3: "The Verdict." Beg. Mar. 4: "48 Hrs."

790. STAMFORD–AVON– 324-9205. #1–Thru Mar. 3: "One Dark Night." Beg. Mar. 4: "Vigilante." #2–"48 Hrs."

791. STAMFORD–CINEMA– 324-3100. #1–"Lovesick." #2–"Gandhi." #3–"The Lords of Discipline."

792. STAMFORD–RIDGEWAY– 323-5000. "The Year of Living Dangerously."

793. TRUMBULL–TRANS-LUX– 374-0462. #1–"Tootsie." #2–"Lovesick." #3–"Gandhi."

795. WESTPORT–FINE ARTS– 227-3324. #1–"Gandhi." #2–227-3324. "Sophie's Choice." #3–227-9619. "Tootsie." #4–226-6666. "Table for Five."

796. WESTPORT–POST– 227-0500. "The Year of Living Dangerously."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON–LINCOLN– 997-6873. #1–"Tootsie." #2–"Sophie's Choice." #3–Thur Mar. 3: "Lovesick." Beg. Mar. 4: "Gandhi."

801. HARRISON–WARNER– 482-8550. #1–"Let's Spend the Night Together." #2–Thru Mar. 3: "Sting II." Beg. Mar. 4: "The Entity."

803. JERSEY CITY–HUDSON PLAZA– 433-1100. #1–To be announced. #2–"Lovesick."

804. JERSEY CITY–LOEWS– 653-4600. #1–"48 Hrs." #2–"One Down, Two to Go"; "Young Gangs From Wildwood High." #3–"The Lords of Discipline."

805. JERSEY CITY–STATE– 653-5200. #1–"One Dark Night." #2–Thru Mar. 3: "Sting II." Beg. Mar. 4: "Vigilante." #3–Tent.: "The Sorceress"; "The House on Sorority Row."

806. SECAUCUS–LOEWS HARMON COVE– 866-1000. #1–"Let's Spend the Night Together." #2–"Lovesick." #3–"The Lords of Discipline." #4–"Sting II."

807. SECAUCUS–LOEWS MEADOW– 866-6161. #1–"E.T., the Extra-Terrestrial." #2–"Tootsie." #3–"Sophie's Choice." #4–"48 Hrs." #5–"The Entity." #6–"The Year of Living Dangerously."

808. UNION CITY–CINEMA– 865-5600. #1–Thru Mar. 3: "The House on Sorority Row." #2–Thru Mar. 3: "The Sorceress"; "Deathsport."

809. WEST NEW YORK–MAYFAIR– 865-2010. Thru Mar. 3: "The Entity." Beg. Mar. 4: "The Sorceress"; "Champions of Death."

Essex County

810. BLOOMFIELD–CENTER– 748-7900. "The Lords of Discipline."

811. BLOOMFIELD–RKO ROYAL– 748-3555. #1–Thru Mar. 3: "Lovesick." Beg. Mar. 4: "Vigilante." #2–"48 Hrs."; "One Down, Two to Go."

813. CEDAR GROVE–CINEMA 23– 239-1462. "E.T., the Extra-Terrestrial."

817. LIVINGSTON–COLONY– 992-0800. Thru Mar. 3: "The Lords of Discipline." Beg. Mar. 4: "Missing."

819. MILLBURN–RKO– 376-0800. #1–"Sting II." #2–"The Year of Living Dangerously."

822. MONTCLAIR–WELLMONT– 783-9500. #1–"One Dark Night." #2–Thru Mar. 3: "An Officer and a Gentleman." Beg. Mar. 4: "Vigilante." #3–Thru Mar. 3: "Sting II." Beg. Mar. 4: "Missing."

825. NUTLEY–FRANKLIN– 667-1777. #1–Thru Mar. 3: "An Officer and a Gentleman." #2–Tent.: "Sophie's Choice." #3–Thru Mar. 3: "One Dark Night."

827. UPPER MONTCLAIR–BELLEVUE– 744-1455. Thru Mar. 3: "Table for Five." Beg. Mar. 4 (tent.): "Victor/Victoria"; "My Favorite Year."

828. VERONA–VERONA– 239-0880. "Sophie's Choice."

830. WEST ORANGE–ESSEX GREEN– 731-7755. #1–"Tootsie." #2–"48 Hrs." #3–"The Verdict."

Union County

840. BERKELEY HEIGHTS–BERKELEY– 464-8888. Thru Mar. 3: "An Officer and a Gentleman."

841. CRANFORD–RKO– 276-9120. #1–Thru Mar. 3: "The Lords of Discipline." Beg. Mar. 4: "Vigilante." #2–Thru Mar. 3: "One Dark Night." Beg. Mar. 4: "Joni."

846. LINDEN–TWIN– 925-9787. #1–"Sophie's Choice." #2–Thru Mar. 3: "Sting II."

848. ROSELLE PARK–PARK– 245-0358. Program unavailable.

849. SUMMIT–STRAND– 273-3900. "Sophie's Choice."

851. UNION–FIVE POINTS– 964-3466. "Lovesick."

852. UNION–LOST PICTURE SHOW– 964-4497. "Frances."

854. UNION–RKO– 686-4373. #1–"Tootsie." #2–"48 Hrs."

857. WESTFIELD–RIALTO– 232-1288. #1–Thru Mar. 3: "Sting II." Beg. Mar. 4 (tent.): "Missing." #2–"Sophie's Choice." #3–Thru Mar. 3: "Let's Spend the Night Together." Beg. Mar. 4 (tent.): "Victor/Victoria"; "My Favorite Year."

858. WESTFIELD–TWIN– 654-4720. #1–"Frances." #2–Thru Mar. 3: "Das Boot." Beg. Mar. 4: "Table for Five."

Bergen County

860. BERGENFIELD–PALACE– 385-1600. Thru Mar. 3: "An Officer and a Gentleman." Beg. Mar. 4 (tent.): "Best Friends."

861. CLOSTER–CLOSTER– 768-8800. Thru Mar. 3: "The Year of Living Dangerously." Beg. Mar. 4 (tent.): "The Man From Snowy River."

862. EDGEWATER–LOEWS SHOWBOAT– 941-3660. #1–"48 Hrs." #2–"Tootsie." #3–"Without a Trace." #4–"The Lords of Discipline."

863. EMERSON–TOWN– 261-1000. "Tootsie."

864. FAIR LAWN–HYWAY– 796-1717. #1–Thru Mar. 3: "Sting II." Beg. Mar. 4: "Missing." #2–"Sophie's Choice."

867. FORT LEE–LINWOOD– 944-6900. #1–"Lovesick." #2–Thru Mar. 3: "The Year of Living Dangerously." Beg. Mar. 4: "Victor/Victoria"; "My Favorite Year."

868. FORT LEE–SHARON– 224-0202. Thru Mar. 3: "Sting II."

871. HACKENSACK–RKO ORITANI– 343-8844. #1–Thru Mar. 3: "An Officer and a Gentleman." #2–"One Dark Night." #3–Thru Mar. 3: "Sting II."

873. OAKLAND–TWIN– 337-4478. #1–"Lovesick." #2–"Tootsie."

874. PALISADES PARK–PARK LANE– 944-1086. #1–Thru Mar. 3: "The Entity." #2–Thru Mar. 3: "Frances."

875. PARAMUS–BERGEN MALL– 845-4449. "Sophie's Choice."

876. PARAMUS–CINEMA 35– 845-5070. "Sting II."

878. PARAMUS–RKO ROUTE 4– 487-7909. #1–"Gandhi." #2–"Tootsie." #3–"Lovesick." #4–"The Lords of Discipline." #5–"The Year of Living Dangerously." #6–"The Verdict." #7–"48 Hrs."

879. PARAMUS–RKO ROUTE 17– 843-3830. #1–"Let's Spend the Night Together." #2–"Table for Five."

880. RAMSEY–CINEMA– 825-2090. "An Officer and a Gentleman."

882. RIDGEFIELD PARK–RIALTO– 641-2115. Thru Mar. 3: "Best Friends." Beg. Mar. 4: "Missing."

883. RIDGEWOOD–RKO WARNER– 444-1234. #1–"Tootsie." #2–"48 Hrs."

884. RUTHERFORD–WILLIAMS CENTER– 933-3700. #1–Thru Mar. 3: "One Dark Night." #2–Thru Mar. 3: "Best Friends."

885. TEANECK–CEDAR LANE– 836-3430. "An Officer and a Gentleman."

886. TENAFLY–BERGEN– 567-0004. "Sophie's Choice."

888. WASHINGTON TOWNSHIP–CINEMA– 666-2221. Thru Mar. 3: "Sting II."

889. WESTWOOD–PASCACK– 664-3200. "The Verdict."

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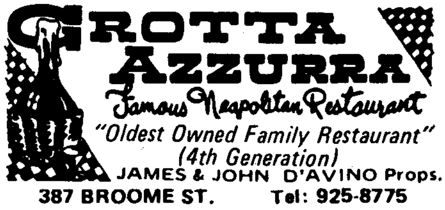
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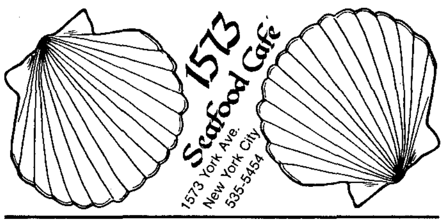
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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

BEST FRIENDS—(1hr. 56m., '82) A clear failure. Burt Reynolds and Goldie Hawn play a pair of cranky, infantile screenwriters (he loutishly, she with charm) who decide, after living together for years, to get married. On the honeymoon, everything goes wrong. The couple visits Goldie's parents (Barnard Hughes and the great Jessica Tandy), who turn out to be struggling rather tragically, even sordidly, against old age; Burt's parents are a bit odd, too. The screenwriting team of Barry Levinson and Valerie Curtin have tried to work into the framework of a light comedy some good, strong, depressing observations about selfishness, aging, and the differences between generations, and nothing seems to fit. Maybe a great director could have pulled the disparate intentions together, but Norman Jewison's work here is just too crass. A jangly, unsatisfying film that leaves one in a terrible mood. PG. **232, 436, 503, 513, 530, 532, 535, 547, 574, 609, 638, 639, 644, 655, 666, 703, 711, 724, 860, 882, 884**

BETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. **62**

CAMERA BUFF—(1hr. 52m., '80) Newly released in the United States. In Polish, Eng. subtitles. A factory worker turned film maker becomes so involved with his movies that he runs into problems with the powers-that-be. Dir. Krzysztof Kieslowski. **2**

CHOICE OF ARMS—(1hr. 57m., '83) In French, Eng. subtitles. A reformed gangster risks his respectable lifestyle when an old friend turned convict comes to ask him for help. Dir. Alain Corneau, with Gerard Depardieu, Katherine Deneuve, Yves Montand. **90**

COUP DE TORCHON—(2hrs. 8m., '82) In French, Eng. subtitles. Bertrand Tavernier's ambitious black comedy set in pre-war French West Africa is fascinating but difficult to like. As the hero, the fat, slothful police officer Lucien Cordier (Philippe Noiret) at first seems a clown, but he's a sly, intelligent, vicious man, who suddenly starts killing his enemies or tricking them into doing each other in. He achieves what the French would call a moment of lucidity: He realizes that nothing on earth can stop him or bring him to account. Clearly, Tavernier and his screenwriter, Jean Aurenche (transposing an American novel—Jim Thompson's *Pop. 1280*—to the African locale) are trying for an existential fable about the terrifying nature of freedom. Apart from these attempted profundities, the movie offers a bitterly funny portrait of the underside of colonial rule: These French colonials are like warring neighbors in Marseilles. To call them imperialists would be to give them more grandeur than they actually have. With Isabelle Huppert as Noiret's sluttish mistress; Stéphane Audran as his shrewish wife. The scandalously anti-picturesque art direction is by the legendary Alexandre Trauner. **57, 723**

DARK CRYSTAL, THE—(1hr. 37m., '82) In a fantasy world inhabited by supernatural creatures, an elf-like boy sets out on an adventurous journey to fulfill the miracle of an ancient prophecy. With characters performed by Jim Henson, Frank Oz, Kathryn Mullen, Dave Goelz and Brian Muehl. Dir. Henson and Oz. PG. **32, 97, 406, 659**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55, 213**

★ **E.T., THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **21, 36, 72, 512, 528, 728, 744, 807, 813**

ENTITY, THE—(1hr. 56m., '83) An unexplained, paranormal presence terrorizes a woman's body and soul. With Barbara Hershey, Ron Silver and David Labiosa. Dir. Sidney J. Furie. R. **32, 201, 204, 300, 413, 453, 513, 549, 573, 600, 666, 702, 801, 807, 809, 874**

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. **23, 35, 38, 60, 82, 111, 205, 223, 303, 408, 411, 423, 426, 529, 531, 541, 552, 567, 573, 603, 628, 640, 648, 664, 707, 714, 719, 732, 746, 752, 777, 789, 790, 804, 807, 811, 830, 854, 862, 878, 883**

FRANCES—(2hrs. 19m., '82) As the tragic Hollywood and Broadway actress Frances Farmer, Jessica Lange has an unsettling harsh candor, a desperate perversity. Insulting studio bosses, journalists, and psychiatrists with a lewd smile on her face, she makes Frances borderline crazy but also noble, always in there fighting and always losing. Unfortunately, the filmmakers are so fixated on Frances's self-annihilating courage that they fail to bring out any other side to her character. We never really understand why she wants to act, and we have to take her abilities on faith, since we never see her acting. The movie is monotonous and depressing, not because the heroine is a loser but because she never enjoys a moment of fulfillment. The final snake-pit sequences in which *Frances is raped and lobotomized are* virtually unwatchable. When she comes out of the bin, eerily becalmed, we don't know what we've lost. With Sam Shepard, Kim Stanley, and as an amorous, hypocritical Clifford Odets, Jeffrey DeMunn. Written by Eric Bergren, Christopher DeVore and Nicholas Kazan. Dir. Graeme Clifford. R. **16, 71, 93, 208, 213, 417, 503, 511, 518, 533, 535, 536, 550, 555, 616, 625, 648, 663, 723, 735, 782, 852, 858, 874**

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. **45, 104, 426, 450, 531, 540, 566, 573, 625, 648, 700, 701, 746, 775, 783, 791, 793, 795, 800, 878**

GIFT, THE—(1hr. 45m., '83) In French, Eng. subtitles. An unsuspecting bank clerk on his final business trip receives a beautiful callgirl as a retirement present from his colleagues. With Clio Goldsmith, Pierre Mondy, Claudia Cardinale. Dir. Michel Lang. R. **56**

KAMIKAZE '89—(1hr. 46m., '83) In German, Eng. subtitles. Police Lieutenant Jansen, an ace detective, must locate the terrorist who threatens to bomb the headquarters of the one powerful media conglomerate which runs a futuristic Germany. **6**

★ **KING OF COMEDY, THE**—(1hr. 48m., '83) Fascinating but coldly sarcastic and despairing study of a pathological show-business hustler, written by Paul D. Zimmerman and directed by Martin Scorsese. Robert De Niro, with a pencil-line mustache and slicked-back hair, plays Rupert Pupkin, a 34-year-old messenger who lives with his mother and aspires to be a famous comic and TV-talk-show host. Obsessed with a Johnny Carson-type entertainer named Jerry Langford (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. The star brushes him off, but Rupert can't hear the contempt in Jerry's voice, and he lays seige to his office, shows up at Jerry's house uninvited for the weekend, and finally kidnaps him and holds him hostage. Rupert is a fantasizing no-talent, hollow and imitative, and what he wants isn't worth having (Jerry Langford looks miserable at the top). The movie is very bitter about show-business as a system of insincerity—even Rupert's dreams are filled with clichés. De Niro intentionally keeps the performance at the level of loathsome caricature, but Sandra Bernhard, as the mad rich girl Masha, who wants to sleep with Jerry, scores with her *psychotic riffs; she's so charismatic* a loon that we don't worry about the moral implication of laughing at sickies. R. **60**

LA NUIT DE VARENNES—(2hrs. 38m., '83) Reviewed in this issue. R. **86**

LET'S SPEND THE NIGHT TOGETHER—(1hr. 34m., '83) The Rolling Stones filmed live on their 1981 concert tour. Dir. Hal Ashby. PG. **31, 80, 234, 305, 401, 411, 437, 439, 531, 606, 633, 664, 712, 745, 801, 806, 857, 879**

LIANNA—(1hr. 55m., '83) In this earnest comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. 90

★**LOCAL HERO**—(1hr. 50m., '83) The Scots director Bill Forsyth revealed a talent for quirky comedy and for the charm of goodness in his *Gregory's Girl* and this movie extends both qualities. Peter Riegert stars as the wound-up-tight American oil-company executive who travels to the tiny town of Ferness on the coast of Scotland in order to buy out the villagers and turn the place into a refinery. The villagers are eager to sell, but the gentle magic of the place seduces Riegert and he begins to lose his American drive and hard-edged ways. Forsyth has a light, deadpan, whimsical style, and he's amazingly self-assured; the movie is calm, almost lulling—it puts you in a fugue state. Burt Lancaster is fine as the head of Riegert's corporation, a tycoon with his head in the stars (literally). There's a touch of magic in this movie, in every sense of the phrase. PG. 62

LORDS OF DISCIPLINE, THE—(1hr. 43m., '83) Violent, preposterous drama set in authoritarian military school in South Carolina. The director, Englishman Franc Roddam, works up a sadomasochistic frenzy—hazing rituals, humiliations, punishments, even torture—but never establishes any convincing level of reality. David Keith stars as the high-principled boy who tries to protect a black cadet from torment, and Robert Prosky is the mysterious colonel who hovers in corridors like the Holy Ghost, dispensing advice and gnomic remarks. R. **24, 33, 80, 103, 104, 113, 202, 210, 233, 304, 408, 410, 426, 448, 450, 529, 530, 545, 552, 567, 570, 603, 629, 640, 658, 701, 714, 716, 717, 722, 727, 746, 751, 777, 784, 791, 804, 806, 810, 817, 841, 862, 878**

LOVESICK—(1hr. 36m., '83) Sophisticated, charmingly unimportant comedy written and directed by Marshall Brickman. Dudley Moore is the New York psychoanalyst, bored with his profession and patients, who rebels by falling in love with the neurotic young playwright, played by Elizabeth McGovern, who wanders into his office. McGovern has a downy upper lip, a slightly blurred gaze, and an endearingly hesitant delivery—everything about her is soft and slightly indistinct, and when she pops out with a bright line you're always a little surprised. Brickman lets the camera fall in love with her fluffy allure. An accomplished *New Yorker* parodist of the Woody Allen school, Brickman makes mild jokes about psychoanalysis but doesn't reject its doctrines altogether, leaving his hero in the attitude of a defrocked priest who somehow manages to stay inside the church. The movie turns dismayingly conventional in the middle; perhaps a good dose of slapstick would have brought it to life. With Alec Guinness as Sigmund Freud, who drops in once in a while for a friendly chat. PG. **22, 30, 70, 92, 109, 111, 201, 206, 211, 225, 305, 307, 401, 402, 412, 420, 439, 512, 536, 541, 557, 567, 606, 625, 628, 632, 642, 648, 663, 707, 709, 714, 719, 721, 732, 747, 774, 780, 785, 791, 793, 800, 803, 806, 811, 851, 867, 873, 878**

MAN FROM SNOWY RIVER, THE—(1hr. 45m., '83) The tale of a mountain boy's passage to manhood in the Australian frontier. With Kirk Douglas, Jack Thompson, Sigrid Thornton, Lorraine Bayly and Tom Burlinson. Dir. George Miller. PG. **201, 206, 413, 422, 427, 513, 541, 625, 651, 702, 861**

★**MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinée idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade*, which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. **201, 210, 526, 533, 541, 604, 827, 857, 867**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. 86

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **38, 76, 228, 416, 436, 516, 542, 545, 548, 612, 625, 639, 644, 645, 720, 724, 754, 822, 825, 840, 860, 871, 880, 885**

★**PARSIFAL**—(4hrs. 15m., '83) In German, Eng. subtitles. Hans-Jurgen Syberberg's maddening but fascinating version of Wagner's last opera—over four hours of slow-moving music and imagery. Syberberg, with typical perversity, uses the resources of cinema not to evoke the cultural background of *Parsifal*—the New Testament, medieval epics by Wolfram von Eschenbach and Thomas Malory, Buddhist philosophy, Schopenhauer—but instead to elicit what Wagner meant in the nineteenth century and has meant since. Syberberg creates his characteristic look of Sotheby Parke-Bernet basement clutter—bits of sculpture, drapery, and rock and delirious symbols out of Bosch and Max Ernst. Modernism runs rampant: Klingsor, the evil sorcerer who wants to destroy the knights of the Holy Grail, is now literally the Anti-Christ, and sits with Marx and Nietzsche at his feet and both a gigantic phallus and a hammer and sickle nearby. Amfortas's incurable wound is, in this version, carried around on a cushion, while Parsifal, after resisting Kundry's wiles, splits into a boy and a girl, and so on. Syberberg first recorded the score (the Swiss conductor Armin Jordan leads the Monte-Carlo Philharmonic and an international cast in a perfectly respectable performance), and then got actors to lip-synch the sung text with remarkable precision. Edith Clever is outstanding as Kundry. **44**

PIRATES OF PENZANCE, THE—(1hr. 52m., '83) Reviewed in this issue. PG. **7, 42, 88, 574, 726**

POETRY IN MOTION—(91m., '82) Newly released in the United States, a feature documentary on the merging of poetry and the performing arts. By Ron Mann, with Allen Ginsberg, William Burroughs, John Cage, Robert Creeley, and others. **2**

PROVINCIAL ACTORS—(2hrs. 1m., '79) In Polish, Eng. subtitles. The story of the trials of a second-rate theatrical troupe, set against the bustle of backstage life. Dir. Agniészka Holland. A New York premiere. **2**

SMITHEREENS—(1hr. 30m., '82) Susan Seidelman's acclaimed low-budget feature (cost: $80,000) about life in the rock-club scene of the Lower East Side has wonderful documentary details. The heroine, Wren (Susan Berman), a 19-year-old escapee from New Jersey, wants to be part of the rock world but she neither plays nor sings, and when she tries to be a groupie she fails even at that. Wren's milieu is carefully drawn, but she's a bit monotonous as a character—energetic but empty, with nothing interesting to say. Yet the cramped Avenue B kitchens and the fridge with only a single slice of pizza in it are authentic and expressive in ways that go beyond questions of plot and theme. Susan Seidelman has a feeling for bedraggled comedy and for the bluesy-ness of down-and-out bohemia. Now she needs to find a heroine worthy of her. **11**

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayble role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. **14, 24, 32, 58, 61, 92, 105, 109, 201, 206, 210, 212, 236, 307, 403, 413, 414, 418, 422, 428, 533, 541, 554, 561, 567, 603, 634, 635, 651, 653, 662, 663, 667, 705, 709, 732, 735, 747, 773, 779, 781, 795, 800, 807, 825, 828, 846, 849, 857, 864, 875, 886**

SORCERESS, THE—(1hr. 16m., '83) A sword and sorcery epic. R. **41, 201, 427, 438, 451, 567, 805, 808, 809**

STARSTRUCK—(1hr. 35m., '82) Jackie (Jo Kennedy), a lively punkette with a mop of wild red hair, careens all over modern Sydney, trying to make it as a rock singer any way she can. At the same time, her fourteen-year-old entrepreneur-manager, Angus (Ross O'Donovan), who is also her cousin, wheels and deals while dressed in his school uniform of knee pants and rumpled socks. The two determined, resourceful kids, who want to put on a show and raise money to save the family pub, might be Mickey Rooney and Judy Garland in Day-Glo hair. Directed by Gillian Armstrong, *Starstruck* is sweet, innocent, silly, jumpy, and fun. If you go not expecting much, you'll have a very pleasant time. **70**

STATE OF THINGS, THE—(1hr., 58m., '83) A highbrow German movie director (Patrick Bauchau) is shooting a B movie on the Portuguese coast only to have his American backer disappear, leaving the crew stranded without funds. Wim Wenders's latest is vaguely tedious but also rather funny. The film crew begins to disintegrate, staring out at the mournful Atlantic, drinking and screwing too much. Finally, the director journeys to Los Angeles, where he finds the backer (Allen Goorwitz) on the lam from the Mafia and living in a mobile home owned by a man named Herbert. They proceed to have a memorably funny conversation about the nature of film narrative. The movie feels casual, almost tossed off, and some of it is irritatingly vacuous, but it gets better as it goes along. Beautiful black-and-white cinematography by Henri Alekan. **4**

STATIONMASTER'S WIFE, THE—(1hr. 51m., '83) In German, Eng. subtitles. One of Fassbinder's sadomasochistic triads. The characters are an outwardly respectable wife who turns into a hypocritical bitch-betrayer; a groveling, pitiable, yet essentially noble patsy of a husband; two coldhearted, irresistible studs, quivering with cruel lusts. The setting is a small town in Bavaria at the beginning of the Nazi period, and, as always in Fassbinder, the marginal characters, ugly as figures in a George Grosz drawing, gather in groups to jeer. Fassbinder never grew tired of virtuoso displays of meanness and torment. The movie was made for German television in 1977 (the original length was three hours), and it stars Elisabeth Trissenaar and Kurt Raab. **86**

STING II—(1hr. 43m., '83) Set in 1940 New York, the sequel to the original reveals the con act in new and ironic guises. With Jackie Gleason, Mac Davis, Teri Garr, Karl Malden and Oliver Reed. Dir. Jeremy Paul Kagan. PG. **20, 30, 70, 78, 97, 100, 102, 103, 109, 114, 201, 206, 210, 212, 221, 237, 306, 403, 413, 420, 422, 427, 439, 512, 526, 533, 554, 567, 571, 601, 613, 621, 649, 663, 702, 705, 709, 715, 717, 745, 755, 773, 779, 784, 801, 805, 806, 819, 822, 846, 857, 864, 868, 871, 876, 888**

TABLE FOR FIVE—(2hrs. 2m., '83) A divorced father tries to reacquaint himself with his three children after five years of separation. With Jon Voight. Dir. Robert Lieberman. PG. **32, 48, 83, 97, 109, 206, 234, 401, 403, 418, 422, 533, 554, 562, 567, 616, 625, 635, 643, 648, 702, 709, 714, 775, 782, 795, 827, 858, 879**

TIMERIDER—(1hr. 33m., '83) During a motorcycle race in Baja California, a rider is accidentally transmitted back in time 105 years to the old West. With

Fred Ward, Belinda Bauer and Peter Coyote. Dir. William Dear. PG. 100

★**TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. **9, 24, 72, 85, 92, 109, 114, 205, 223, 234, 236, 237, 303, 401, 402, 410, 412, 419, 448, 500, 521, 529, 531, 541, 550, 559, 567, 602, 617, 622, 632, 635, 649, 664, 668, 707, 712, 716, 717, 732, 745, 758, 774, 778, 782, 793, 795, 800, 807, 830, 854, 862, 863, 873, 878, 883**

★**VERDICT, THE**—(2hrs. 8m., '82) Paul Newman soaks himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston attorney (Newman), who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. Mamet writes sharp, nasty lawyer's talk, but he has involved us in an essentially religious drama: The spirit of the law has died in the attorney, and he sues for his personal redemption. Don't let this deter you: The movie is tense, complicated in a fulfilling way, and beautifully acted. James Mason is a natty, big-time legal scoundrel, Charlotte Rampling a shady lady with a hurt mouth who becomes Newman's lover, and Jack Warden the affectionate old dog who stays in Newman's corner. Lumet directs quietly for a change, and with a new brownish, sepulchral look that makes the Boston interiors look like Budapest before the war. R. **32, 54, 93, 203, 212, 231, 234, 300, 403, 406, 417, 422, 511, 517, 540, 558, 559, 625, 629, 631, 635, 643, 653, 658, 700, 719, 730, 748, 774, 789, 830, 878, 889**

WINTER KILLS—(1hr. 35m., '83) The conspiracy and murder mystery based on Richard Condon's novel, re-edited since its 1979 release, with a new ending, by director William Richert. With Jeff Bridges, John Huston, Belinda Bauer and Elizabeth Taylor. R. **88**

WITHOUT A TRACE—(2hrs. 1m., '83) Genteel, interminable, TV-style exploitation of the Etan Patz case (a little boy from New York disappears on his way to school), complete with saintly New York cop (Judd Hirsch), indomitable mother (Kate Nelligan), and unconvincing happy ending. Kate Nelligan is so fierce that she's actually a little inhuman. Former producer Stanley Jaffe should stop proclaiming the purity of his motives and master the difficult craft of truly exciting an audience. R. **33, 74, 202, 234, 306, 403, 412, 418, 422, 428, 501, 512, 541, 546, 567, 602, 617, 627, 632, 651, 709, 711, 714, 756, 862**

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. **16, 37, 58, 83, 92, 104, 105, 201, 206, 210, 211, 225, 237, 308, 413, 420, 423, 428, 450, 526, 533, 536, 541, 567, 604, 621, 626, 632, 637, 650, 658, 667, 708, 717, 721, 722, 730, 745, 792, 796, 807, 819, 861, 867, 878**

Revivals

BAND OF OUTSIDERS—(1hr. 35m., '66) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sammy Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. **10**

BIG SLEEP, THE—(1hr. 54m., '46) Bogart as Raymond Chandler's Philip Marlowe, everything you've ever wanted in a private eye, and Lauren Bacall at her most bewitchingly enigmatic. You need a road map to get through the tangled plot, but the acting is all so polished that it doesn't really matter. Dir. Howard Hawks. **10**

BILL OF DIVORCEMENT, A—(1hr. 16m., '32) Katharine Hepburn's first film, one of the most enduringly impressive early talkies. John Barrymore plays her deranged father, who returns home from a mental institution. Dir. George Cukor. **10**

BREATHLESS—(1hr. 29m., '61) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **10**

DIAL M FOR MURDER—(1hr. 45m., '54) Alfred Hitchcock's classic murder mystery, the most stylish example of 3-D to date. With Ray Milland and Grace Kelly. PG. **10**

DOUBLE INDEMNITY—(1hr. 46m., '44) Barbara Stanwyck gives a great performance as the steamy California slut who ensnares Fred MacMurray (the embodiment of the banality of evil) into murdering her husband for the insurance money. Edward G. Robinson is the bulldog-like insurance-company Javert. A taut, stunningly effective melodrama. Dir. Billy Wilder. **95**

ENTER THE DRAGON—(1hr. 37m., '73) Bruce Lee's last complete film, in which the karate expert gets involved in a tournament on an island fortress. For pure, undiluted martial-arts action you could hardly do better. Dir. Robert Clouse. **532**

FAME—(2hrs. 14m., '80) A vivid, juicy musical about of teenage actors, dancers, and musicians at New York's High School of Performing Arts. Written by Christopher Gore and directed by Alan Parker (*Midnight Express*), the movie starts well, emphasizing the ethnic humor and abrasiveness of the city's youth, but then takes a disastrous turn toward maudlin melodrama about the fate of the performing artist. **39**

FEARLESS VAMPIRE KILLERS—(1hr. 30m., '67) Vampires are not supposed to see the light of day. Neither should films like this. Director Roman Polanski misfires with macabre, toothy comedy about vampire legends. A funny idea with a few good touches, but generally one-joke humor which loses its blood as the vampire hunters meet the fanged set in Transylvania. With Polanski, Jack MacGowran, Sharon Tate, Alfie Bass and Ferdie Mayne. **96**

FROM RUSSIA WITH LOVE—(1hr. 50m., '64) One of the early James Bond movies, from when they were truly exciting and wonderful and almost believable. With Sean Connery, Pedro Armendariz and Lotte Lenya. Dir. Terence Young. **39**

GASLIGHT—(1hr. 52m., '44) A romantic melodrama that's become a staple of TV comics ("the *Gaslight* bit") and is still hugely entertaining. A dishy Charles Boyer tries to drive his rich, fragile wife (Ingrid Bergman) crazy in a creamily photographed turn-of-the-century London setting. Dir. George Cukor **96**

GENERAL, THE—(1hr. 16m., '27) Buster Keaton's masterpiece, a film about love and the Civil War that is so grand pictorially you may be reminded of *The Birth of a Nation*. The laughs build slowly, in long sequences that are exquisitely poised. The story: Buster becomes a hero for the South in order to win his girl, taking a locomotive, The General, deep into Northern territory. **10**

HAIR—(1hr. 58m., '79) Milos Forman has turned the sixties musical into an audacious, imposing, challenging work, better than the original. With John Savage and Treat Williams. **39**

HARDER THEY COME, THE—(1hr. 38m., '73) In Jamaican argot, Eng. subtitles. The violent tale of a young innocent who, seeking his fortune, ends up as a renegade murderer. Terrific reggae music. With Jimmy Cliff. Dir. Perry Henzell. **13**

HAROLD AND MAUDE—(1hr. 31m., '71) A rich youth finds momentary happiness with an 80-year-old lady. There are a series of funny sick-humor gags, like faked suicides, but the set-up is too unbelievable to support the strained philosophy. With Bud Cort and Ruth Gordon. Dir. Hal Ashby. **13**

JOUR DE FÊTE—(80m, '49) In French, Eng. subtitles. Centered around a long-legged postman in a French village, the film introduces recurring themes such as man vs. machine, and the Old World vs. the New World. Dir. Jaques Tati. **51**

KING OF HEARTS—(1hr. 40m., '67) In French, Eng. subtitles. Philippe De Broca's film about an abandoned wartime French town taken over by asylum escapees strikes some as charming and some as unbearably sentimental. Thus it has become something of a cult classic. With Alan Bates and Geneviève Bujold. **13**

LA DOLCE VITA—(3hrs., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcelio Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimee. **95**

LAWRENCE OF ARABIA—(3hrs. 45m., '62) Still the best spectacle movie ever made. Peter O'Toole, golden hair flying in the breeze, dons white robes and becomes "El Arens," English uniter of the Arabs during World War I. Much heroism, moral anguish, masochism, sadism, and murky politics. Magnificent desert photography. With Omar Sharif, Alec Guinness and Jack Hawkins. Dir. David Lean. **96**

M—(1hr. 30m., '31) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. **10**

NATIONAL LAMPOON'S ANIMAL HOUSE—(1hr. 49m., '78) A genial, intermittently hilarious celebration of frat-house pranks and raunchiness, set in a West Coast college in 1962. The movie has a tender sexiness that saves it. With John Belushi as a beer-guzzling roughneck and Tim Matheson as a young makeout artist. Dir. John Landis. **228, 442**

NIGHT AT THE OPERA, A—(1hr. 30m., '35) The Marx Brothers wear false beards, cram themselves and about 80 others (including an obliging manicurist) into a closet-sized stateroom, and turn *Il Trovatore* into a three-ring circus in a monkey house. One of their best. Allan Jones and Kitty Carlisle sing, but that can be overlooked. Dir. Sam Wood. **89**

NORMA RAE—(1hr. 54m., '79) Sally Field, in an affecting and humorous performance, is an angry, beat-en-down Southern textile worker who rebels at cruel working conditions. Martin Ritt's production is awkwardly staged, and it sets out its liberal-humane sentiments a little too bluntly, but the picture is still moving and funny. With Ron Leibman and Beau Bridges. **95**

NOTORIOUS—(1hr. 41m., '46) Cary Grant, a cynical government agent, recruits Ingrid Bergman to do undercover work in Rio and falls in love with her. So does a Nazi sympathizer (Claude Rains), who wants her for his wife. His mother wants her dead. Hitchcock's most sensual film—Bergman, who can be rather sluggish, lights up in her scenes with Grant, and in one scene joins him for one of the longest kisses in movie history. **96**

PHILADELPHIA STORY, THE—(1hr. 51m., '40) Katharine Hepburn must choose between Cary Grant and Jimmy Stewart (we should all have such problems). This urbane comedy revived Hepburn's career—seeing it, you wonder how she could ever have been labeled "box-office poison" before then. Stewart won an Oscar for his portrayal of a mild-mannered young reporter. Dir. George Cukor. **10**

PLAYTIME—(1hr. 40m., '73) A man trying to locate a person with whom he has a business appointment crosses paths with some American women tourists on a whirlwind Paris trip. Dir. Jaques Tati. **51**

SEDUCTION OF MIMI, THE—(1hr. 29m., '74) In Italian, Eng. subtitles. An uproarious satire on machismo, Italian style. A Sicilian worker named Mimi messes up his life by trying to follow his expected role as a man, and succumbs to pressures that make him give up his principles. With Giancarlo Giannini and Mariangela Melato. Dir. Lina Wertmüller. **95**

STREETCAR NAMED DESIRE, A—(2hrs. 4m., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche du Bois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. **13**

STRIPES—(1hr. 45m., '81) Bill Murray and Harold Ramis, two screw-ups without a job, join the volunteer army, and wreak havoc. This "wacky" service comedy might have been made 25 years before: We get the same gags, the same girls, the same tough drill sergeant (Warren Oates) and the same basic plot, in which the worst platoon in the army pulls itself together and performs brilliantly (if a bit oddly) under pressure. The movie makes you laugh, but it's no more than a trifle. With John Candy. Dir. Ivan Reitman. **442**

SUSAN LENOX: HER FALL AND RISE—(1hr. 15m., '31) A lugubrious drama of a fallen woman and the man she loved. The only movie Clark Gable and Greta Garbo made together. **10**

THEATER

KEY TO ABBREVIATIONS

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Broadway

Previews and Openings

Monday, February 28

SLAB BOYS—Kevin Bacon, Sean Penn, Val Kilmer, and Jackie Earle Haley in the Scottish playwright John Byrne's autobiographical comedy about three men who grind and mix powdered paints in a carpet factory; directed by Robert Allan Ackerman. Previews now prior to a 3/7 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3. $22.50-$27.50; Fri. & Sat. at 8, $25-$30; Wed. at 2, $20-$25. **Playhouse,** 359 W. 48th (586-7670). 2 hrs., 10 min. All major credit cards.

Tuesday, March 1

ON YOUR TOES—Natalia Makarova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine, with addditional choreography by Peter Martins. Featured are George S. Irving, Dina Merrill, Lara Teeter, George de la Pena, Starr Danias, Christine Andreas. Previews begin 3/1 prior to a 3/6 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 10 min. All major credit cards.

Tuesday, March 8

MARCEL MARCEAU ON BROADWAY—The world's foremost mime premieres eight new pieces during this limited engagement. A preview on 3/8 prior to a 3/9 opening. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $17.50-$30; Sat. at 8, $18.50-$32.50; Wed. at 2, $15-$25. **Belasco,** 111 W. 44th St. (239-6200). 2 hrs., 10 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Carrie Fisher, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Fri. at 8, $24-$30; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50; Sat. at 8, $26.50-$32.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards. ●

AMADEUS—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30; thru 3/6. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. All major credit cards. ●

ANGELS FALL—Lanford Wilson's play that brings together a diverse group of people as they are sequestered in a New Mexican mission because of a nuclear mishap. Barnard Hughes and Fritz Weaver co-star, with Tanya Berezin, Nancy Snyder, Danton Stone, and Brian Tarantina; directed by Marshall W. Mason. (Has arrived on Broadway after a highly successful run at Circle Rep., and is the best American play on Broadway this season.) Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50. **Longacre,** 220 W. 48th (239-6200). 2 hrs. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, $30-$45; Sat. at 2, $27.50-$42.50; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730).2hrs.,15 mins. Major credit cards. ● ●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 10 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. Credit cards. ●

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. Credit cards.

THE MISANTHROPE—Brian Bedford, Carole Shelley, and Mary Beth Hurt in a new verse translation by Richard Wilbur of Moliere's comedy; directed by Stephen Porter. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. $27 across the board and $30 Sat. night. **Circle in the Square,** 1633 Bdway (581-0720). All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Maureen McGovern, Taina Elg, Kim Criswell, and Anita Morris. Mon.-Thurs. at 8, $32.50-$40; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $22-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs. Credit cards. ● ●

PLENTY—The New York Shakespeare Festival play, written and directed by David Hare, after completely selling out off Broadway, has arrived uptown with original stars Kate Nelligan and Edward Herrmann. Also in the cast: Ben Masters, Pierre Epstein, and Jeff Allin. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, Wed. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; thru 3/27. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Cass Morgan, Tom Chapin, Rhonda Coullet, John Lenehan, Jimmy Ryan, and Bruce Samuels. Mon.-Thurs. at 8, $24.50-$26.50; Fri. & Sat. at 8, $25.50-$27.50; Wed. & Sat. at 2, $22.50-$24.50. **Princess,** 200 W. 48th (586-3903).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$32.50. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

A VIEW FROM THE BRIDGE—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Gregorio, Saundra Santiago, and James Hayden; directed by Arvin Brown. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18-$28. **Ambassador,** 215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

WHODUNNIT—George Hearn, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony *(Sleuth)* Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiance, and an archeologist, and a butler; directed by Michael Kahn. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50; Wed. at 2, $16.50 to $25; Fri. & Sat. at 8, $22.50-$30. **Biltmore,** 261 W. 47th St. (582-5340). 2 hrs., 10 min. All major credit cards.

WOMAN OF THE YEAR—Debbie Reynolds stars in the return of this musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Debbie's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $30-$40; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

AMERICA KICKS UP ITS HEELS—Patti LuPone, Dick Latessa, Lenora Nemtez, and Peggy Hewett in a musical by William Finn and Charles Rubin; directed by Mary Kyte. Action takes place in a soup kitchen during current and past depressions. **Playwrights Horizons,** 416 W. 42nd (564-1235).

BUCK—Ronald Ribman's play which takes place in a cable tv studio specializing in a cross-pollenation of pornography and news events; directed by Elinor Renfield. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3;

$4-$15. **American Place Theater,** 111 W. 46th (247-0393).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Veronica Castang has returned to the cast. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Margo Skinner, Cara Duff-MacCormick, Rex Robbins, Michael Ayr, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $12-$18. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

THE ENTERTAINER—Nicol Williamson stars in a revival of John Osborne's 1957 play about a failed music-hall performer; directed by William Gaskill. Williamson is first-rate at conveying seedy decadence and desperate slippage covered up by jokey cynicism, and is properly frightening. Frances Cuka is marvelous in the role of his wife. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 3/12. **Stage One, Roundabout Theater,** 333 W. 23rd (242-7800).

EXTREMITIES—William Mastrosimone's play, starring Susan Sarandon, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Glenne Headly, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2, Sun. at 3; $18-$20. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GENIUSES—Joanne Camp has returned to the cast of Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $17-$19. **Fairbanks Theater,** 432 W. 42nd St. (279-4200).

GOODNIGHT, GRANDPA—Milton Berle stars in Walter Landau's play about a retired watchmaker who reaches his 100th birthday and looks back on a special incident in his life; with Lee Wallace; directed by Jack Garfein. Tues.-Thurs. at 8, Sun. at 7, Sat. at 2, $19.50-$22.50; Fri. & Sat. at 8, Sun. at 3, $22-$25. **Entermedia,** 189 Second Ave. (475-4191).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

HANNAH—Blanche Baker, Stephen Lang, and Lois Smith in a play with music and dance, written by Israel Eliraz, music by Mark Koptyman; directed and choreographed by Anna Sokolow, with her own dance troupe performing. True story based on Hannah Senesh's attempts to help Jews escape Hungary in 1943. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $18-$20; thru 3/6. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Lindsay Anderson. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20; thru 3/13. **Susan Bloch Theater,** 307 W. 26th (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30; $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

LOVING RENO—Snoo Wilson's play about the family relations of a magician who loves his daughters more than he should; directed by Dorothy Lyman. With Aharon (the magician) Ipale, Robin Strasser, Mark Blum, Shaim Chaikin, and Robin Roosa. Thru 3/20; $8. A N.Y. Theatre Studio production. **AMDA Theater,** Broadway at 73rd St. (496-7833).

THE MIDDLE AGES—A. R. Gurney, Jr.'s new play, dealing with the Easp mentality, which takes place over a 20-year span at a private club; directed by David Trainer. With Jack Gilpin, Andre Gregory, Ann McDonough, and Mary Louise Wilson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20; from 3/11. **St. Peter's Church,** 619 Lexington Ave. (486-1666).

POPPIE NONGENA—Elsa Joubert's story about a woman's daily struggle against black oppression, with an all-South African cast, is a most straightforward, moving, and exhilarating tribute to human decency, gallantry, and the ability to endure with dignity in a hailstorm of stupid injustice. Mon.-Sat. at 8. Wed. & Sat. at 2; $7.50-$20. **St. Clement's,** 423 W. 46th (489-2420).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Remak Ramsey) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16-$18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

SNOOPY—The Peanuts gang in a musical with a score by Larry Grossman and Hal Hackady. David Garrison stars in the title role. Thurs.-Sun. at 8, Sat. at 2, Sun. at 3; $16-$20. **Lamb's Theater,** 130 W. 44th (997-1780).

TOP GIRLS—Caryl Churchill's play, which had a sold-out run with the London Royal Court Theatre cast, resumes performances with an American cast: Sara Botsford, Donna Bullock, Kathryn Grody, Lise Hilbodt, Linda Hunt, Valerie Mahaffey, and Freda Foh Shin. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

THE TRANSFIGURATION OF BENNO BLIMPIE—Albert Innaurato's play about a sensitive man imprisoned in his own body; directed by the author. With Peter Evans, Clement Fowler, Natalija Nogulich. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $9-$11; from 3/9. **Playwrights Horizons Studio,** 416 W. 42nd (564-1235).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $14-$18. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

Theater Companies

AMAS REP—In *Miss Waters, To You* written by Rosetta LeNoire and Loften Mitchell, Ethel Waters lives again, in the person of Mary Louise; directed by Billie Allen. $8; thru 3/20. 1 E. 104th St. (369-8000).

AMERICAN JEWISH THEATER—Isaiah Sheffer's *The Rise of David Levinsky,* with music by Bobby Paul; directed by Sue Lawless; featuring Larry Keith and Marilyn Sokol. Wed., Thurs. & Sun. at 8, Sat. at 7, Sun. at 2; $9; 3/12-4/24. **92nd St. Y,** 1395 Lexington Ave. (427-4410).

CIRCLE REP—Corinne Jacker's *Domestic Issues,* about the return of a member of the radical underground to his brother's home; directed by Eve Merriam. Tues.-Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3; $17-$19.50; 3/2-4/3. 99 Seventh Ave. So. (924-7100).

CSC REP—John O'Keefe's *Wild Oats,* Karen Sunde's *Balloon,* and *Faust,* Parts 1 & 2, thru 3/20. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2; $10-$11. **CSC Theater,** 136 E. 13th St. (677-4210).

JEAN COCTEAU REP—G.B.S.'s *Saint Joan,* thru 3/18; Sartre's *The Condemned of Altona,* thru 3/3. **Theatre,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Anton Chekhov's play, *Ivanov,* about a disillusioned landowner torn between his affections for his Jewish wife and a local girl; directed by Anthony McKay; with Marcia Jean Kurtz, Roger DeKoven, and Lilen Mansel. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $7, $8; thru 3/6. 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—Sam Shepard's *The Tooth of Crime,* the 1972 rock 'n' roll musical directed by George Ferencz. Wed.-Mon. at 7, Sat. & Sun. at 3; $10; thru 3/20. 74A E. 4th St. (475-7710).

MANHATTAN THEATER CLUB—Downstage: Edward Bond's *Summer,* about people who live their lives against a background of conflict; with Frances Sternhagen, Caitlin Clarke, David Pierce, Betty Miller; thru 3/6; $16-$22. Upstage: Triple Feature—Harry Kondoleon's *Slacks and Tops;* Stephen Metcalfe's *Half a Lifetime;* Mark Stein's *The Groves of Academe.* Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$18; 3/8-4/10. 321 E. 73rd (472-0600).

NEW YORK SHAKESPEARE FESTIVAL—Mabou Mines production of *Cold Harbor,* conceived and directed by Bill Raymond and Dale Worsley, from the memoirs of Ulysses S. Grant and his wife; music by Philip Glass. Tues.-Sun. at 8, Sat. & Sun. at 3; from 2/22. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

REPERTORIO ESPANOL—Pedro Calderon de la Barca's *A Secreto Agravio, Secreta Venganza,* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* in Spanish in repertory thru March; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIVERSIDE SHAKESPEARE COMPANY—First folio staging of Shakepeare's last play, *The Winter's Tale;* directed by Stuart McDowell. Thurs.-Sun. at 8, Sat. at 2; $8; thru 3/19. **West Park Presbyterian Church,** 165 W. 86th (877-6810).

ROYAL COURT REP—Phyllis Craig's *The Purrfect Crime, Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru March. **Theater,** 301 W. 55th (997-9582).

TROUPE THEATER—Ibsen's *The Lady From the Sea,* directed by Robert Robinson: Upstairs, Thurs.-Sat. at 8, Sun. at 3; $5; 3/3-13. 335 W. 39th St. (244-9699).

WEST SIDE REP—Henrik Ibsen's *Hedda Gabler,* directed by Andres Castro; $5; thru 3/27; in rep with Chekhov's *Uncle Vanya,* thru 3/27. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ACTION—A revival of Sam Shepard's comic play. Thurs.-Sun. at 8; $6; 3/3-27. **Courtyard Playhouse,** 39 Grove St. (691-6653).

AND JACK CAME TUMBLING AFTER—Michael Smit's comedy/drama about sexuality and religion, directed by Rene Savitt. Fri.-Sun. at 8, Sat. & Sun. mats at 2; $8; thru 3/6. **TOMI Theater,** 23 W. 73rd (831-2671).

THE BANANA DANCER—Angela Logan stars as Josephine Baker in this one-woman show with original music. Tues.-Fri. at 8, Sat. at 2 & 8; $6; thru 3/12. **Theatre Off Park,** 28 E. 35th (679-5684).

THE BELLE STRATAGEM—Genan Tardu's play describing wiles still used by women to hold—or lose—their men; directed by Jane Stanton. Mon.-Thurs. at 8; from 3/1. **New Vic,** 219 Second Ave. (852-4096).

BETWEEN US—Alexandra Stoll's play about a lesbian relationship and its effect on a well-adjusted family; directed by Laura Cuetara. Sun.-Wed. at 7:30; $4; thru 3/16. **18th St. Playhouse,** 145 W. 18th St. (675-8232).

BLOOD MOON—Nicholas Kazan's chilling drama of a girl who wreaks a terrible revenge on her rapist; directed by Allen R. Belknap; with David Canary, Dana Delany, and Nicholas Saunders. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17.50-$19.50; from 3/2. **Actors & Directors Theater,** 410 W. 42nd (594-2370).

THE BODY BEAUTIFUL—Musical revue featuring eight handsome men; directed and choreographed by Allan Cole. Thurs. & Fri. at 8, Sat. at 8 & 10; $6, $8; thru 3/12. **Carter Theater,** 250 W. 43rd (391-1880).

THE CHERRY ORCHARD—Chekhov's play, directed by Sonia Moore. Wed.-Sat. at 7:30, Sun. at 3; $8; thru 3/6. **TOMI,** Park Royal Hotel, 23 W. 73rd (755-5120).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

THE DANUBE—Maria Irene Fornes's piece against nuclear armament, with Michael Edwards, Arthur Williams, Margaret Harrington, and Martin Treat. Thurs.-Sun. at 8; $4; thru 3/13. **Theater for the New City,** 162 Second Ave. (254-1109).

DARK LOOKS—Elizabeth Adams's sci-fi play about a quest for aliens in the 26th century. Thurs.-Sun. at 8; $4; 3/3-6, 10-13. **University of the streets Streets Theater,** 130 E. 7th St. (674-0420).

DOUBLE BILL—Arthur Kopit's *Chamber Music* and Agatha Christie's *The Patient.* Wed.-Sat. at 7:30; $6; 3/2-12. **Inroads Theater,** 150 Mercer St. (787-3168).

DOUBLE BILL—Sam Shepard's *Action,* directed by Neva Weschenfelder, with Eugene Ionesco's *The Lesson,* directed by Kevin Malony. Thurs.-Sat. at 8, thru 3/6, also 3/6 at 3. **Collective Actors Theater** 212 W. 29th (741-0812).

ETCHED IN STONE—Matthew Well's Parisian comedy with lyrics by Robert Barandes; directed by Donald O. Smith. Thurs. & Fri. at 10:30, Sat. at midnight; $4; thru 3/12. **Westside Arts,** 407 W. 43rd (362-3521).

FAMILY AND FRIEND—Richard Taylor's play about a brother and sister who return home to spend their last hours together before a nuclear attack. 2/28, 3/1 & 2 at 4 p.m. Free. **Bruno Walter Auditorium,** Lincoln Center Library, 111 Amsterdam Ave. (870-1630).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs.

at 8:30, Fri. & Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

GETTING MAMA MARRIED—Stephen Levi's comedy about a stay-at-home middle-aged divorcee whose daughter is determined to bring a man back into her mother's life; directed by Emiliano Haro. Wed.-Fri. at 8, Sat. & Sun. at 2 & 7; $10. **Nat Horne Theater,** 440 W. 42nd St. (869-3981).

THE GINGERBREAD LADY—Revival of the Neil Simon play, directed by David McNitt, about a woman who returns home after a drying-out period. Fri. & Sat. at 9:30; $5; thru 3/19. **AATC Theater,** First Ave. at 51st (486-1431).

THE GOOD DOCTOR—A revival of Neil Simon's play; directed by William Herndon. Wed.-Sat. at 8, Sun. at 3; $5; 3/2-27. **American Renaissance Theater,** 112 Charlton St. (929-4718).

THE HALLOWED HALLS—Kathleen Huber's comedy, set in a college dormitory in 1968; directed by Jerome Martin. Wed.-Sat. at 8, Sat. at 2; $5; 3/5-26. **Sargent Theater,** 314 W. 54th (369-1762).

THE HOUSE BY THE LAKE—Hugh Mills's suspenseful drama about a psychologist who uses hypnosis; directed by Elliott Forrest. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; 3/3-3/27. **Apple Corps Theater,** 601 W. 51st (664-0027).

THE HOUSE OF RAMON IGLESIA—Jose Rivera's play about a Puerto Rican family torn between the American dream and nostalgia for their native land; directed by Jack Gelbar. Tues.-Sat. at 8, Sun. at 2 & 7; $10; 3/6-4/10. **Ensemble Studio,** 549 W. 52nd (247-4982).

IN THE GREENHOUSE—Genan Tardu's black comedy about murders in an upper-class home; directed by Don Kvares. Fri.-Sun. at 8, Sun. at 3; $6; thru 3/20. **New Vic,** 219 Second Ave. (852-4096).

INFANCY—A comedy in one act by Thornton Wilder, with Gail Weed and Eleni Kiamos. 3/1 at 12:10 and 1:10. Free. Theater at Noon, **St. Peter's Church,** 617 Lexington Ave. (935-2200).

IPHIGENIA AT AULIS—Racine's version of the traditional Greek tragedy—with a happy ending! Directed by John Camera. Thurs.-Sat. at 8, Sun. at 3; $4; thru 3/6. **Greek Orthodox Church,** 302 W. 91st (564-5228).

KISS ME KATE—A revival of Cole Porter's unforgettable 1948 musical, with book by Sam and Bella Spewack; directed by Jeffery K. Neill. Fri. & Sat. at 8, mats. Sat. at 2:30, Sun. at 4; $7; thru 3/13. **All Souls Players,** 1157 Lex at 80th (535-3356).

LESSONS ON HOW TO BEHAVE UNDER PECULIAR CIRCUMSTANCES—A collage of scenes, songs, and poetry of Carl Sandburg, with a cast of seven; directed by Joseph Mancuso. Wed.-Sat. at 8, Sun. at 6; thru 3/6. **28th St. Playhouse,** 120 W. 28th (362-1207).

LIVING QUARTERS—Brian Friel's new play about an Irish family who have the opportunity to live over again a traumatic event in their lives; directed by Susan Einhorn. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $8; thru 3/13. **Vineyard Theater,** 309 E. 26th (683-0696).

LOOSE ENDS—Michael Weller's comedy-drama, directed by Larry Kirchgaessner. Thurs.-Sat. at 8; $5; thru 3/5. **Pegasus Theater,** 484 W. 43rd (695-5342).

LUMIÈRE—Don Marcus's play about the relationship between the painters Berthe Morisot and the Manet brothers; with Concetta Tomei, J. T. Walsh, Kate Wilkinson, and Warren Manzi; directed by Irene Lewis. Thurs.-Sat. at 8, Sun. at 3; $8. **Ark,** 131 Spring St. (431-6285).

THE MARRIAGE CONTRACT—Ephraim Kishon's play, in Yiddish, with music and lyrics by Shimon Cohen and Moshe Sacher, revolving around the search for a religious contract, which the in-laws of a groom-to-be have requested prior to the wedding; directed by Israel Beker. With Leon Liebgold, Ruth Kaminska, and Ibi Kaufman. Sat. at 8, Sun. at 2 & 5:30; $6-$10; thru 3/13. **Folksbiene Playhouse,** 123 E. 55th (755-2231).

MIRANDOLINA—Carlo Goldoni's comedy tells how a beautiful woman teaches a misogynist how to fall in love; directed by John Amaker. Thurs.-Sat. at 8, Sun. at 3; $6; thru 3/6. **Open Space,** 133 Second Ave. (254-8630).

MURDER AT THE VICARAGE—Agatha Christie's thriller, directed by Milad Ishak. Fri. & Sat. at 7:30; Sun. at 3; $5; thru 3/13. **AATC Theater,** 931 First Ave. (486-1431).

NAKED HIGHWAY—Matt Creeger's comedy/drama; directed by Joe Gage. Wed. & Thurs. at 8, Fri. & Sat. at 8 & 11; Sun. at 3 & 7; $14 & $16. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

NOSTALGIC FOR THE FUTURE—A comedy, written and performed by Steve Ben Israel. Fri.-Sun. at 10; $4; thru 3/13. **Theater for the New City,** 2nd Ave. at 10th St. (254-1109).

OFF THE WALL—(*Or, Did I Put My Foot in Your Mouth?*) Musical comedy revue, political satire and improvisation. Wed. & Sun. at 7:30, $3; 4th Wall Repertory. **Truck & Warehouse,** 79 E. 4th (254-5060).

OH, BABY—Musical comedy, by Joan and Seth Swirsky, about three couples who meet in childbirth classes; directed and choreographed by Larry Victor. Thurs.-Sat. at 8, Sun. at 3; $8; thru 3/13. **Actor's Outlet,** 120 W. 28th (869-3981).

A PEARL OF GREAT PRICE—Elizabeth Hansen's play, directed by Elizabeth King, about three sisters who have reached a turning point in their lives. Wed.-Sat. at 8, Sun. at 5, Sat. at 3; $5; thru 3/6. **Wonderhorse,** 83 E. 4th St. (533-5888).

PLAYBOY OF THE WESTERN WORLD—J.M. Synge's tale of a ne-er-do-well who achieves the status of celebrity of the village because of a certain happening. Thurs.-Sat. at 8, Sun. at 3; $6; thru 3/27. **Alvin Krause Theater,** 306 W. 38th (564-3293).

THE PRIMARY ENGLISH CLASS—Israel Horovitz's comedy about communication and mistaken identities during an adult-ed classroom session; directed by Carole Chazin. Thurs.-Sat. at 8, Sun. at 8; $6; 3/3-20. Perry St. Theater, 31 Perry St. (533-0177).

RICHARD'S CORK LEG—Brendan Behan's last play, a satirical farce set in a graveyard; directed by Jim Sheridan. Fri. & Sat. at 8, Sun. at 3; $6; 3/11 thru April. **Irish Arts Center,** 553 W. 51st (757-3318).

ROYAL GAMBIT—Herman Gressieker's story of Henry VIII and his six wives; directed by Philip Nolan. Fri. & Sat. at 8, Sun. at 3; $5; thru 3/13. **Fifth Ave. Playhouse,** 184 Fifth Ave. (243-8900).

SALOME—Oscar Wilde's tragedy, based on the biblical story; directed by Anthony Osnato. Fri. & Sat. at 8, Sun. at 8; $6; thru 3/13. **Church of St. Paul and St. Andrew,** 263 W. 86th St. (362-3328 or 663-2648).

THE SHREW—Charles Marowitz's version of the Shakespeare comedy; directed by Ken Kelleher. Tues.-Thurs. at 8; Sun. at 3 & 8; Fri. & Sat. at 7:30 & 10; $5; 3/1-6. **Cubiculo,** 414 W. 51st (265-2138).

STARBURN—Rosalyn Drexler's musical, directed by John Vaccaro, about the world of punk rock as seen through the eyes of an heiress. Some of the cast are real-life rock performers. Thurs.-Sun. at 9:30; $4; thru 3/20. **Theater for the New City,** 162 Second Ave. (254-1109).

STRAY DOG STORY—Robert Chesley's fairy tale for adults; directed by Nicholas Deutsch. Thurs., Fri., & Sun. at 8:30, Sat. at 7 & 10; $6, $7. **Shandol Theater,** 137 W. 22nd (243-9504).

STREET THEATER—Doric Wilson's play dealing with the Stonewall riots in 1969 which marked the beginning of the contemporary gay movement; directed by Ken Cook. Thurs. & Fri. at 8, Sat. at 7 & 9:30, Sun. at 7; $7, $8; thru 3/27. **Den Theater,** 835 Washington St. (869-3981).

SUNDANCE MOONDANCE—M. Z. Ribalow's surrealistic comedy about the American dream and mythology. Wed.-Sat. at 8; $5; 3/2-26. **American Theater of Actors,** 314 W. 54th (581-3044).

TALIESIN—A medieval Welsh tale, directed by Ralph Lee (who creates the Village Halloween Parade), about a youngster who receives magical powers of inspiration from a sorceress. Thurs.-Sat. at 8, Sat. mat. at 3; $5; thru 3/5. **Washington Square Methodist Church,** 135 W. 4th St. (929-4777).

TWO FROM ANATOL—Arthur Schnitzler's *Souvenirs* and *Episodes;* directed by Marion Brasch. Thurs.-Sun. at 8; $4; 3/3-13. **Theater 22,** 54 W. 22nd (243-2805).

UNEASY LIES—Andrew Glaze's play starring Adriana Keathley as a child-starved lady who takes a lying Englishwoman into her home; directed by Susann Brinkley. Fri.-Mon. at 8; $4; 3/4-28. **Gene Frankel Workshop,** 36 W. 62nd (581-0835).

UNION CITY THANKSGIVING—Manuel Martin, Jr.,'s comedy about the clash of a Cuban family with its new environment in New Jersey; 3/9-4/3; $10. **INTAR,** 420 W. 42nd St. (695-6134).

WAITING FOR GODOT—Samuel Beckett's play in an Irish music-hall style featuring Jack Aranson as Vladimir; directed by Stuart Vaughn. Wed. at 2 & 8, Thurs.-Sat. at 8, Sun. at 3; $8-$15; 3/8-20. **Music Hall,** 11 Main St. Tarrytown (914-631-3390).

THE WELL OF THE SAINTS—J.M. Synge's comic Irish folk tale about two blind beggars who are miraculously cured. Thurs.-Sat. at 7:30. Sun. at 4; $5; thru 3/13. **18th St. Playhouse,** 145 W. 18th St. (728-8234).

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For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

BENNY ANDREWS—Recent paintings and collages/25 years of drawings. Thru 3/3. Deutsch, 20 W. 57th (765-4722)/Glass, 315 Central Park W. (787-4704).

BARTON BENES—Constructions using ancient manuscripts, Chinese monies, 3/1-4/2. Markel, 50 W. 57th (581-1909).

CAROL BROWN—The wilderness of Arizona in small color drawings, thru 3/26. Witkin, 41 E. 57th (355-1461).

EDGAR BUONAGURIO—Recent paintings, thru 3/18. Zarre, 41 E. 57th (752-0498).

CHUCK CLOSE/DAVID VON SCHLEGELL—Watercolors, collage paintings, finger-print drawings/Large scale wood sculpture. Thru 3/26. Pace, 32 E. 57th (421-3292).

CHARLES CLOUGH—Smeared brushstrokes over repros of old master paintings, thru 3/24. Adler, 37 W. 57th (980-9696).

BRUCE CURRIE—His home surroundings in Woodstock, 3/1-26. Midtown, 11 E. 57th (758-1900).

THOMAS AQUINAS DALY—Subtle, harmonious still lifes, landscapes, and wildlife in 60 watercolors, thru 3/1. Grand Central, 24 W. 57th (867-3344).

ERTÉ—Sculpture, graphics, gouaches, 3/2-4/3. Dyansen, 11 E. 57th (226-3384).

JEAN FRÉLAUT—Brittany in graphics, thru 3/26. Sumers, 50 W. 57th (541-8334).

LEAH K. FRIEDMAN—Paintings, thru 3/19. Touchstone, 29 W. 57th (826-6111).

JOHN GRILLO—Nudes, thru 3/31. Lumbard, 38 E. 57th (421-3494).

SUSAN HALL—Women and moonlight, trains, ships in thick black crayon, thru 3/26. Hamilton, 20 W. 57th (765-5915).

DON HAZLITT—Apocalyptic landscapes in diptychs, thru 3/12. Esman, 29 W. 57th (421-9490).

JOHN HEJDUK—Architectural drawings and fifteen illustrations for *Aesop's Fables,* thru 3/5. Protetch, 37 W. 57th (838-7436).

THEO HIOS—Greek landscapes, thru 3/19. Summit, 101 W. 57th (586-6734).

RICHARD HUNT—Organic and architectural forms in drawings and prints, thru 3/24. Dintenfass, 50 W. 57th (581-2268).

JOHN STUART INGLE—Still life arrangements in watercolors, 3/1-31. Tatistcheff, 38 E. 57th (888-1599).

JACOB KAINEN—Recent paintings and works on paper, 3/5-31. Deutsch, 20 W. 57th (765-4722).

ALEX KATZ—Recent large figure paintings, 3/5-31. Marlborough, 40 W. 57th (541-4900).

CATHERINE KOENIG—Trompe l'oeil still lifes, landscapes in tempera and pastels, thru 3/28. Heidenberg, 50 W. 57th (586-3808).

JEFFREY MARON—Bronze and steel sculpture, thru 3/26. del Re, 41 E. 57th (688-1843).

ROBERT MOSKOWITZ—Paintings and drawings, thru 3/19. BlumHelman, 20 W. 57th (245-2888).

KENNETH NOLAND—New pristine abstractions/Frankenthaler, Gottlieb, Hofmann, Louis, and Steea from 1952 to 1962, 3/3-4/2. Emmerich, 41 E. 57th (752-0124).

BEN NORRIS—Figures and landscapes reflected in water in new watercolors, thru 3/3. Sachs, 29 W. 57th (421-8686).

HERNANDEZ PIJUAN—Acrylics, watercolors, thru 3/16. Galeria Joan Prats, 29 W. 57th (486-6771).

RICHARD PITTS—Pastoral scenes of Connecticut using broad planes of color, thru 3/5. Findlay, 41 E. 57th (486-7660).

CAROLYN PLOCHMANN—Figures and emotions, carefully drawn in 39 paintings, thru 3/5. Kennedy, 40 W. 57th (541-9600).

JUDY RIFKA—Art and fashion in recent paintings, thru 3/12. Brooke Alexander, 20 W. 57th (757-3721).

REBA ROTTENBERG—Openwork panels, 3/1-12. Gallery 84, 30 W. 57th (581-6000).

JON SCHUELER—Abstracted landscapes, seascapes, 3/5-31. Sachs, 29 W. 57th (421-8686).

WILLIAM SCHWEDLER—Stylized, imagistic abstractions, non-objective constructions done in the 70's, thru 3/10. deNagy, 29 W. 57th (421-3780).

CHARLES SHAW—Montages in cards/Constructions from the 30's. Thru 4/2. Washburn, 42 E. 57th/113 Greene (573-0546).

PHIL SIMS—Black paintings, thru 3/5. Oscarsson Hood, 41 W. 57th (750-8640).

RANDY STEVENS—Bold, satirical pastels of art openings, Hollywood parties, thru 3/5. Kornblee, 20 W. 57th (586-1178).

TODD STONE—Large atmospheric colorfields, 3/1-22. Arras, 29 W. 57th (421-1177).

CARL NICHOLAS TITOLO—Small scale, mixed-media worlds, both real and imagined, thru 3/3. Dintenfass, 50 W. 57th (581-2268).

GER VAN ELK—Still lifes using photography and lacquer, thru 3/5. Goodman, 24 W. 57th (977-7160).

NEIL WELLIVER—Recent landscapes, thru 3/2. Marlborough, 40 W. 57th (541-4900).

STEPHEN WOODBURN—Large scale imagined landscapes, thru 3/26. Rosenberg, 20 W. 57th (757-2700).

Madison Avenue and Vicinity

JERRY ATKINS—Sculpture, thru 3/12. Kraushaar, 724 Fifth (307-5730).

MILTON AVERY—Mexico, thru 3/3. Borgenicht, 724 Fifth (247-2111).

MIGUEL BERROCAL—Bronze, brass, and chromium puzzle sculpture, thru 3/26. Rolly-Michaux, 943 Madison (535-1460).

WERNER DREWES—Woodcuts, 1919 to 1983 by this member of the Bauhaus, 3/5-4/2. AAA, 663 Fifth (755-4211).

MARY FRANK—Plaster figures, reliefs, and ceramic horses and riders, thru 3/19. Zabriskie, 724 Fifth (307-7430).

KLAUS FUSSMANN—Expressionist figures, still lifes, thru 3/19. Lefebre, 47 E. 77th (744-3384).

LOIS LANE—Recent work, thru 3/9. Willard, 29 E. 72nd (744-2925).

RICHARD LETHEM/ROONEY O'NEIL—Nudes, people in urban spaces. 3/3-31. Stone, 48 E. 86th (988-6870).

LEO LIONNI—Drawn whimsical landscapes, thru 3/12. Staempfli, 47 E. 77th (535-1919).

HERMAN MARIL—Recent paintings, 3/5-26. Forum, 1018 Madison (772-7666).

JOAN MITCHELL—New paintings, thru 3/26. Fourcade, 36 E. 75th (535-3980).

EDITH NEWHALL—Recent abstract paintings, thru 3/5. Ericson, 23 E. 74th (737-6155).

JULES OLITSKI—Recent textural colorfields, thru 3/10. Knoedler, 19 E. 70th (794-0550).

JEAN-PIERRE PERICAUD—New paintings, thru 3/16. Elkon, 1063 Madison (535-3940).

EGON SCHIELE—Expressionist portraits, thru 3/12. Sabarsky, 987 Madison (628-6281).

JULIAN SCHNABEL—New etchings, 3/5-26. Castelli, 4 E. 77th (288-3202).

EDWARD SEAGER—19th century pencil drawings, thru 3/16. Hirschl & Adler, 21 E. 70th (535-8810).

MAURICE SIEVAN—Large monumental canvases focusing on heroic scale figures, 3/1-4/2. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

JOSEPH SOLMAN—Expressionist gouaches, painting of the 30's, 3/5-26. ACA, 21 E. 67th (628-2440).

CAROL STRONGHILOS—Poured paint, stained canvases, thru 3/19. Steinbaum, 903 Madison (734-3373).

SALLE WERNER VAUGHN—Abstractions using geometric and architectural elements, thru 3/5. Laboetie, 9 E. 82nd (535-4865).

EDOUARD VUILLARD—A nude from the early Nabis period, a late interior, thru 3/10. Weintraub, 992 Madison (879-1195).

SoHo

MAJORIE ABRAMSON—Sixteen wall pieces of a split hemisphere, thru 3/16. Soho 20, 469 Broome (226-4167).

CARLE ANDRE/PETER CAMPUS—New sculpture/Landscape photos. 3/5-26. Cooper, 155 Wooster (674-0766).

DONALD BAECHLER—New paintings, 3/5-4/2. Shafrazi, 163 Mercer (925-8732).

JEAN MICHEL BASQUIAT/RAMMELLZEE—Bold expressionist paintings, silkscreens of "anatomy "/The evolution of graffiti styles. Thru 3/3. Annina Nosei, 100 Prince (431-9253).

PIET BEKAERT—Still lifes, gardens, thru 4/11. Vorpal, 465 W. Broadway (777-3939).

CHARLES BELL/JUD NELSON—Photorealist, oversized tin toys. 3/5-26. Meisel, 141 Prince (677-1340).

CAROLYN BRADY—Large watercolors of still-lifes in interiors, thru 3/2. Hoffman, 429 W. Broadway (966-6676).

JAMES BUCHMAN—Granite and steel sculpture, thru 3/26. Hutchinson, 138 Greene (966-3066).

STEPHEN CHAPIN—Paintings, thru 3/5. Concord, 451 Broome (925-2994).

ARTHUR COHEN—Paintings and etchings, 3/4-23. Blue Mountain, 121 Wooster (226-9402).

MARITZA DAVILA—Organic shapes and windows in mixed-media, 3/3-26. Cayman, 381 W. Broadway (966-6699).

WILLIAM DUTTERER/CLAYTON PATTERSON—Witty narratives/Boxes and masks. 3/5-26. Marino, 489 Broome (431-7888).

MICHAEL EASTMAN—The Kama-Sutra in oils on canvas and board, 3/5-31. Eno, 101 Wooster (226-5342).

LILY FLOYD—Abstract impressions in mixed-media, thru 3/13. Pleiades, 164 Mercer (226-9093).

KATHRYN FREEMAN—"Stages of Love," in egg tempera, thru 3/2. First Street, 386 W. Broadway (226-9011).

JOAN GARDNER—Parade-like scenes on stretched and unstretched canvas, 3/1-19. 55 Mercer (226-8513).

DUNCAN HANNAH—Works on paper, paintings, thru 3/12. Semaphore, 462 W. Broadway (228-7990).

JANNIS KOUNELLIS—Symbolic sculpture using unconventional materials, thru 3/5. Sonnabend, 420 W. Broadway (966-6160).

IRVING KRIESBERG—Metaphoric imagery using dry pastels on saturated paper, 3/1-27. Jack, 138 Prince (966-4235).

PENNY KRONENGOLD—Life and death through a fish, baby, and family portrait series, 3/4-23. First Street, 386 W. Broadway (226-9011).

BARBARA KRUGER—Clichéd images from magazines, photo annuals, then enlarged, 3/5-26. Annina Nosei, 100 Prince (431-9253).

MARGARET LEVESON—The Southwest and the Catskills, thru 3/2. Blue Mountain, 121 Wooster (226-9402).

ROBERT LONGO—Large-scale reliefs and drawings, thru 3/5. Metro Pictures, 169 Mercer (925-8335).

SAM MESSER—Oils, drawings, etchings, all semi-abstract, thru 3/10. Twining, 33 Bleecker (674-2070).

ROMAN OPALKA—Consecutive numbers on a grey background, 3/5-26. Weber, 142 Greene (966-6115).

RINA PELEG—Woven clay structures, 3/5-27. Heller, 71 Greene (966-5948). Wed.-Sun. 11-6.

ROBER RACINE—Dictionaries, a large scale installation, thru 3/19. 49th Parallel, 420 W. Broadway (925-8349).

JOSEPH RAFFAEL—Colorful fish in water, the Luxembourg Gardens, 3/5-4/6. Hoffman, 429 W. Broadway (966-6676).

MICHAEL D. RYUS—Crayon on paper, paintings, thru 3/20. Central Falls, 478 W. Broadway (475-3333).

MARY LOU SCHUCK—Self-portraits, interiors, 3/4-23. Bowery, 121 Wooster (226-9543).

FRANCES SIEGEL—Recent portraits and delicate landscapes, 3/4-28. Prince Street, 121 Wooster (226-9402).

LEONID SOKOV—"Questions and Exclamation," an installation, 3/3-30. Storefront, 51 Prince (431-5795).

SHAW STUART—Plaster and wood wall constructions, thru 3/12. 14 Sculptors, 164 Mercer (966-5790).

ALEXANDER LUKE WALLACE—A large landscape with figures and dogs, thru 3/2. Prince Street, 121 Wooster (226-9402).

Other

ISABEL BISHOP—Genre paintings, drawings, and prints, thru 4/3. Wave Hill, 675 W. 252nd (549-2055).

PAUL BOWEN/JOEL PETER WITKIN—Drawings and sculpture/Recent black and white photos. 3/2-4/2. Samuel, 795 Broadway.

CHRISTINE COSTAN/KATHY GROVE—Fantasy and Environmental paintings by both. 3/1-27. Robinson, 222 Park Avenue S. (475-2434).

E.E. CUMMINGS—Oils, pastels, and pencil works, thru 3/26. Gotham Book Mart, 41 W. 47th (719-4448). Mon.-Sat. 10-6.

ERTÉ—Watercolors, sculpture, gouache, jewelry, 3/1-26. F.I.T., 227 W. 27th (760-7614). Tues. 10-9 p.m., Wed.-Sat. 10-5.

LENORE GOLDBERG—Recent paintings, thru 3/12. A.I.R., 63 Crosby (966-0799).

CHARLES HEWITT—"Jonah and the Whale," linocuts, thru 3/30. Jay, 13 Jay (925-9424).

PETER HUTCHINSON—Sculpture, photos, drawings, thru 3/26. Gibson, 205 E. 78th (772-2332).

MICHAEL RABURN—Arizona Desertscapes, 3/3-30. Segal, 339 Columbus (724-7244).

SYLVIA SLEIGH—Portraits of Lawrence Alloway, 3/1-26. Einstein, 243 E. 82nd (628-8782).

HERK VAN TONGEREN—Bronze sculpture, thru 3/12. Ekstrom, 417 E. 75th (988-8857).

LA MONTE YOUNG/MARIAN ZAZEELA—Continuous electronic sound and light environment/Drawings. Thru 3/30. Dia Art Foundation, 6 Harrison (925-8270). Tues.-Sat. 1-6.

GROUP SHOWS

57th Street

BERMAN—50 W. 57th (757-7630). 3-D wall pieces by Andrews, Miller, Shaw, many others, thru 3/26.

FEDELÉ—42 E. 57th (371-0204). Echogoyen, Ettner, Mashiko, Swanson, 3/1-26.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). 20th century folk painters including Grandma Moses, Levin, Litwak, Robertson, thru 3/12.

JACOBSON/HOCHMAN—24 W. 57th (581-8346). Print editions by American and British artists, thru 3/5.

JANIS—110 W. 57th (586-0110). Monochromatic image abstractions by Hafif, Marioni, Ryman, Sims, thru 3/5.

PORTNOY—56 W. 57th (757-0461). Ceramics and glass made in the 70's, thru 3/1... Afro American quilts; thru 3/1.

Madison Avenue and Vicinity

CARUS—872 Madison (879-4660). German expressionist graphics with an emphasis on Beckmann, thru 3/26.

CDS—13 E. 75th (772-9555). Paper art by Close, Marisol, Nevelson, thru 3/20. Mon.-Sat. 10-6.

HELLER—965 Madison (988-7116). Nature in glass by Goldman, Heilman, Nygren, Roessler, 3/5-26.

KNOWLTON—19 E. 71st (794-9700). The painterly figure by Beauchamp, Carone, deKooning, Grooms, Neel, 3/2-26.

MARBELLA—28 E. 72nd (288-7809). 19th century American landscapes by Bierstadt, Bricher, Eilshemius, Wyant, thru 3/19.

MERRIN—724 Fifth (757-2884). Figures, vessels, seals, c. 1800 B.C. from the Desert of Lut Hoard, thru 3/1.

PAYSON - WEISBERG—822 Madison (249-1666). Bricher, Casilear, Wyant, thru 3/12.

SPANIERMAN—50 E. 78th (879-7085). 19th century American still life and genre by Brown, Johnson, thru 3/12.

Soho

AICH—386 W. Broadway (226-7433). Modern Native American abstractions, thru 3/18.

CENTER FOR BOOK ARTS—15 Bleecker (460-9768). Books with continuing or connecting lines, 3/1-31.

FELDMAN—31 Mercer (226-3232). Surveillance, prophecy, computers, nightmares, thru 3/12.

VISUAL ARTS—137 Wooster (598-0221). Redefined sheep by Dembar, penetrated masks by Sipser, drawings by Surprenant, plus prints by four, thru 3/13.

WARD-NASSE—178 Prince (925-6951). Figurative stone sculpture by Foxx, configurations by Paul, lines in oils by Tobias, thru 3/3.

WHITE COLUMNS—325 Spring (924-4212). Tues.-Fri. 11-7, Sat., Sun. 1-7. Four contemporary English artists, thru 3/6.

Other

ARTISTS SPACE—105 Hudson (226-3970). "Grand Galop," including Anderson, Beckman, Davis, Rath, plus an installation by Fried, thru 3/26.

CITY—2 Columbus Circle (974-1150). Barnet, Crimi, Hios, Simon, Solman, thru 3/23.

F.I.T.—Artisanspace, 227 W. 27th (760-7642). Five printers of master etchings, thru 3/26.

INTAR LATIN AMERICAN—420 W. 42nd (695-6134). Mon.-Fri. 10-6. Painting on paper by artists from Colombia, Ecuador, Cuba, and New York City, thru 3/25.

JAMAICA ARTS CENTER—161-04 Jamaica Avenue, Jamaica (658-7400). 28 objects from the Metropolitan Museum's African, Pre-Columbian, Micronesian collections, thru 4/30.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Thurs.-Sun. 1-6. The 60's in painting, sculpture, video, film, music, photography, fashion, thru 3/13.

RYAN—452 Columbus (799-2304). Printmakers of the 30's, thru 3/20.

SARAH LAWRENCE COLLEGE—Bronxville (914-337-0700). The United States of the Arts: The contribution of the Arts Council, 1963-83, thru 3/13.

SURROGATE'S COURT—31 Chambers (566-0598). Mon.-Fri. 9-5. La Guardia: A Great Mayor of A Great City, thru 3/31.

Photography

JAMES ABEE—Famous personalities that appeared in *Vanity Fair* between 1918 and 1934/19th century reverse glass paintings from the Leight Collection. 3/2-4/9. Washburn, 113 Greene St. (966-3151) / 42 E. 57th (753-0546).

ROGI ANDRÉ—Portraits of Bonnard, Braque, Cocteau, Collette, Matisse, thru 3/25. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

BAUM—12 W. 37th (695-7200). Mon.-Fri. 9-5. American photography including Stieglitz, Steichen, Weston, White plus Abbott, Caponigro, Uelsmann, thru 3/11.

ERWIN BLUMENFELD—Solarization, silhouetting, multiple images, abstractions from 1935 to 1969, thru 4/2. Staley-Wise, 111 Wooster (431-7292).

MARILYN BRIDGES—Aerial views of the Yucatan, thru 4/10. Centro Mexicano del Libro, 24 E. 81st (861-6507).

80 PAPERS—80 Thompson (966-1491). A 19th century view of Alexander's Empire, thru 3/24.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). "Souvenirs Improbables," by Sarah Moon/19th century objects from the ICP collection. 3/4-4/3/Bill Brandt, thru 5/4.

ANDRE KERTESZ/ARTHUR ROTHSTEIN—Candid, "Rarely Seen Images"/U.S. Farm Security Administration. Thru 3/12. Neikrug, 224 E. 68th (228-7741). Wed.-Sat. 1-6.

MARVIN LAZARUS—Portraits of artists Giacometti, Hofmann, Rothko, plus works by these artists, thru 3/15. Pearl, 38 E. 57th (838-6310).

JOAN LIFFRING-ZUG—Women from 1957 to 1975, thru 3/14. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

OLVIA PARKER—Still lifes of disparate objects, thru 3/11. Pfeifer, 825 Madison (737-2055).

PRAKAPAS—19 E. 71st (737-6066). Belgian surrealist photography, thru 4/2.

LOUIS STETTNER—Street life, still life, landscapes, nudes, 3/3-27. Midtown Y, 344 E. 14th (674-7200). Sun.-Thurs. 12-8 p.m., Fri. 12-4.

JOSEPH SZABO—Adolescents, 3/5-4/8. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues 7-9 p.m.

WAVEHILL—675 W. 252nd, Bronx (549-2055). The Crystal Palace in 1851, 3/5-4/30. Daily 10-4:30.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Glen Lukens: Pioneer of the Vessel Aesthetic: 26 works in clay and glass; thru 4/

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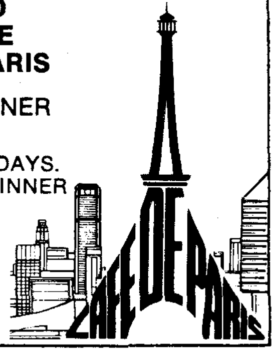

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ART

3... Czechoslovakian Glass: Seven Masters; thru 5/29... Selections from the Permanent Collection; thru 4/3. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. The Art of Wood Turning; thru 6/3.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... North American Indians... Star Gods of the Ancient Americas; thru 3/27... Exploring The Deep Frontier: The Adventure of Man in the Sea; thru 5/15... Deep Ocean Photography; thru 5/15... New Frontier of Life; thru 5/15... **Hayden Planetarium:** The Ghosts of Forever; thru 2/28.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... The Silk Route and the Diamond Path; thru 4/3.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Harold Kohen: Computer Generated Drawings; thru 3/6.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Tiffany Studios: Metalwork and Other Decorative Arts; thru 4/17... Designed for Theater; thru 5/1... Carnegie Mansion "Embellishments"; thru 5/1.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... Taverns: For the Entertainment of Friends and Strangers; thru 6/10.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Permanent Collection Gallery: 60 Works: The Peggy Guggenheim Collection; thru 3/13... American Sculpture from the Permanent Collection; thru 3/13... Modern Masters.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Daily 10-8. $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... Frank Stella: Polish Wooden Synagogue Constructions from the 1970's... Recent Acquisitions: 1979-1982; thru Spring '83.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Rodin's Gates of Hell; thru 3/6... The Celestial Pen: Islamic Calligraphy; thru 7/3... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... La Belle Epoque; thru 9/4... The new Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84... 15th and 16th Century Italian Drawings; thru 4/17... The Vatican Collections: The Papacy and Art; thru 6/12.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Symbolic Animals, Monsters, and Demons in Antiquity and the Middle Ages; thru 4/10... Johannes Brahms: Manuscripts; thru 4/10... The Art of William Blake; thru 3/31... Drawings by Gravelor; thru 3/31... Saint-Exupéry and The Little Prince; thru 4/10.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. The Shape of Things: Folk Sculpture from Two Centuries; thru May.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern... So The Spirit Flows; thru June '83... Arctic Art: Eskimo Ivory; thru 5/1.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Sid Caesar: Master of Comedy; thru 3/5... The Muppets: Past, Present, and Future; thru 3/5.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5... *A Celebration: One Hundred Years of Yiddish* Theater in New York; thru 4/10... The Gilded Age in Dolls; thru 3/6... Currier & Ives, Sail and Steam; thru 5/1.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947... Contemporary Portrait Gallery... Light Years V; thru Dec.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Three New Skyscrapers; thru 3/29.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Nevelson and O'Keeffe: Independents of the Twentieth Century; thru 4/10... Allen Bertoldi (1941-1981): Retrospective; thru 4/10.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Italian Still-Life Painting from Three Centuries; thru 3/20.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Workspace: Dube, Kagoshima, and Summers; thru 3/16... "Window" Installation by Gary Falk; thru 3/16.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. A Sampler of American Advertising from the Bella Landauer Collection; thru 7/31... A Celebration: American Landscape Painting, Genre Art, and Drawing; thru 6/5.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 3/19... FDR and the Arts: The WPA Projects; thru 3/30... Blake to Beardsley: English Illustrated Books of the 19th Century; thru 3/2... Through the Eyes of a Teacher; thru 3/2... Seasons; thru 3/30. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. "First, A School..." Fifty Years of the School of American Ballet; thru 4/9... Joseph Szigeti Remembered; thru 4/22.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Annual Juried Exhibition; thru 3/27... Helene Brandt: Sculpture and Painted Wall Constructions; thru 3/27... Masterpieces of 20th Century Art: The Mandel Collection; thru 5/1... The World of Japanese Theater; thru 4/17.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. The Sound I Saw: The Jazz Photographs of Roy DeCarava; thru 3/20.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Frank Stella: Prints 1967-1982; thru 3/13... The Eight; thru 3/20. **Federal Hall,** 26 Wall St. (431-1620). Mon.-Fri. 11-3. Portraits, on a Human Scale; thru 4/1.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825), Tues.-Thurs. 11-5, Sun. noon-6. $1 adults, 50 cents children. Raban Remembered: Jerusalem's Forgotten Master; thru June.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 3/1 at 10 & 2: Fine Jewels. On view from 2/25. **East,** 219 E. 67th St. (570-4141). 3/1 at 10 & 2: Victorian Furniture and Works of Art. On view from 2/25.

DOYLE—175 E. 87th St. (427-2730). *Next sale 3/9.*

PHILLIPS—406 E. 79th St. (570-4830). Next sale 3/10.

SOTHEBY PARKE BERNET—**York Ave. Galleries,** at 72nd St. (472-3400). Mon.-Fri. 9:30-5. 3/4 at 10:15 & 2: The S. Hallock Dupont Collection Parts II & III (Coins). On view from 2/28.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, February 28

MUSICA SACRA, Richard Westenburg conductor. Bruckner's Mass in e; Strauss's *Deutsche Motette* (N.Y. premiere); Ives's *Harvest Home Chorales*. Avery Fisher Hall at 7:30. $7-$13.

ROBERTA PETERS, soprano, with flutist John Solum, pianist Marshall Williamson. Handel, Strauss, David, Caplet, Respighi, Ravel, Cilea. Alice Tully Hall at 8. $12.50, $15.

HAKAN HAGEGARD, baritone., with pianist Thomas Schuback. Mozart, Stenhammar, Grieg, Nielsen, Sibelius, Duparc, Schubert, Berg, Wolf. Carnegie Hall at 8. $8-$15.

ON ORIGINAL INSTRUMENTS—Baritone Max van Egmond sings Schubert's *Die Winterreise,* with Malcolm Bilson on the Graf piano. Merkin Concert Hall at 8. $8.

BENNETT LERNER, pianist. Works by Debussy, Copland, Tyson Street, Phillip Ramey. Carnegie Recital Hall at 8. $6.

METROPOLITAN SAX QUARTET—Music of Bach, Albeniz, Monk, Gershwin, Bozza. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

HARLEM PIANO TRIO—Gould Student Center, Bronx Community College, University Ave. and W. 181st St., at 7. Free.

COMPOSERS FORUM—Brooklyn College, Whitman Hall, at 8. Free.

Tuesday, March 1

NEW YORK PHILHARMONIC, Christoph von Dohnanyi conductor; pianist Bella Davidovich. Beethoven's Symphony No. 8, Schumann's Piano Concerto, Trojahn's *First Sea Picture;* Strauss's *Till Eulenspiegel.* Avery Fisher Hall at 7:30. $6-$22.

MUSICA CAMERIT—Debut of a new chamber ensemble: flutist Carol Wincenc, violinist Joseph Swensen, violist Masao Kawasaki, cellist Stephen Kates, pianist-musical director Samuel Sanders. Jolivet, Thomson, Handel-Halvorsen, Beethoven, Bloch, Diamond, Ravel. Merkin Concert Hall at 8. $8.

ALEXIS WEISSENBERG, pianist. Chopin's *Barcarolle,* Fourteen Waltzes. Four Ballades. Carnegie Hall at 8. $6-$12.50.

PINCHAS ZUKERMAN, violinist-violist/**MARC NEIKRUG,** pianist. Schubert program. 92nd Street Y at 8. $10-$15.

NEW YORK VOCAL ARTS ENSEMBLE—Casals, Britten, Smith, Vollinger (world premiere), Ward (world premiere), Shostakovich, Ives. Alice Tully Hall at 8. $8.

RAPHAEL TRIO—Dvorak's Trio in g, Op. 26; Mendelssohn's Trio in d, Op. 49; Brahms's Trio in B, Op. 8. Carnegie Recital Hall at 8. $8.

CAPRICORN—Chester, Biscardi, and Davies's *Vesalii Icones.* Dancers Ivan Torres, Marilyn Mazur; choreography by Mazur. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. $4.

VALERIE NARANJO, marimba, with Robert Teitelbaum, Barry Olsen, Jay Yasen, marimba; Jesus Perez, Jaroslav Sedivy, percussion; dancer Arnette de Mille. Traditional African, Caribbean, Central American music; also ragtime, other American music, Baroque and classical works. Greenwich House Music School, 46 Barrow St. (866-2375), at 8. $4.

LINDA HUDES POWER TRIO—Original rock music for keyboards, trumpet, guitar, and drums. DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $5.

LIESEL SOLEY, violinist/**LESLIE SIXFIN,** pianist. Bach, Kabalevsky, Brahms, Schubert, Sarasate, Wieniawski. Christ and St. Stephen's Church, 122 W. 69th St., at 8. $5.

GARY BUSCH, pianist. Music of Haydn, Bartók, Liszt. Trinity Church, Broadway at Wall St., at 12:45. Free.

JULIE GOODMAN, pianist. Works of Bach, Schoenberg, Chopin, Schumann. TOMI, 15th floor, 23 W. 73rd St., at 7:30. $3.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theatre, 79 E. 4th St. (254-5060), at 7:30. $3.

DAVID LINTON, with dancers Ellen van Schuylenburch, Michael Brown, Yves Musard; performance artists Kurt Hoffman, Andy Zimmerman. Bowery Project, 133 Bowery at Grand St. (431-8602), at 8:30. $4.

Wednesday, March 2

TOULOUSE CHAMBER ORCHESTRA, with flutist Michel Debost. Aubert's Concerto for Four Violas, Cello, Bass; Rameau's Concerto in Six Parts, No. 5; CPE Bach's Concerto for Flute and Strings, H. 426; Leclair's Flute Concerto; Bartók's Divertimento for Strings. Carnegie Hall at 8. $6-$12.50.

PHILADELPHIA ORCHESTRA, Andre Previn conductor; Vladimir Ashkenazy, pianist. Strauss's *Alpine Symphony;* Brahms's Piano Concerto No. 1. Avery Fisher Hall at 8. $17.50.

GUARNERI QUARTET/PETER SERKIN, pianist. Haydn Quartet in g, Op. 74, No. 3; Barber Quartet, Op. 11; Brahms's Piano Quartet in A, Op. 26. Alice Tully Hall at 8. Sold Out.

ELLY AMELING, soprano, with pianist Rudolf Jansen. Schumann, Brahms, 92nd Street Y at 8. $10-$15.

ALAN FEINBERG, pianist. Ran (world premiere), Stravinsky, Babbitt (world premiere), Wolpe, Ravel. Merkin Concert Hall at 8. $7.

WHITNEY MUSEUM COMPOSERS' SHOWCASE—Pianist-composer Ned Rorem, sopranos Shirley Verrett, Kristine Ciesinski, mezzo-soprano Katherine Ciesinski: Rorem's *Women's Voices, The Resurrection, Gloria.* Vocalist Jon Hendricks, guitarist Kenny Burrell, trumpeter Jon Faddis, saxophonist Sonny Fortune, Philharmonia Virtuosi of New York, Richard Kapp conductor, with trumpeter Jimmy Maxwell, soprano Joan Heller: Schwartz's *Solo Brothers,* a jazz symphony (premiere). Sotheby's, York Ave. at 72nd St., at 8. $6.

NEW YORK BACH ENSEMBLE—Music of four generations of Bachs. Carnegie Recital Hall at 8. $6.

NANCY WERTSCH, mezzo-soprano, with violist Susan Winterbottom. Works by Schubert, Brahms, Beethoven. Benefit for the Peace Group of the Society for Ethical Culture, 2 W. 64th St., at 7:30. $7 contribution.

HAMUTAL LULAV, mezzo-soprano. Mozart, Schumann, Fauré, Chausson, Zorman, Brahms, Rossini. CUNY Graduate Center, 33 W. 42nd St., third-floor studio, at 8. Free.

SHELLEY GRUSKIN, Baroque flute, recorder, with Lucy Bardo, viol, harpsichordist Leann House. Vivaldi, Telemann, Quantz. Christ Church, Park Ave. at 60th St. (838-3036), at noon. Free.

DEBORAH THOMAS, soprano/**BARBARA NORCIA,** mezzo-soprano/**MARTIN BROMS,** tenor, with pianist Elizabeth Hastings. Operatic music. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

DAVID LINTON, others. See 3/1.

Thursday, March 3

NEW YORK PHILHARMONIC, Christoph von Dohnanyi conductor; pianist Seymour Lipkin. Beethoven's Symphony No. 8; Mozart's Piano Concerto No. 21, K. 467; Trojahn's *First Sea Picture;* Strauss's *Till Eulenspiegel.* Avery Fisher Hall at 8. $6-$22.

KYUNG WHA CHUNG, violinist, with pianist Samuel Sanders. Schumann, Beethoven, Ravel, Debussy, Saint-Saëns. Carnegie Hall at 8. $4-$10.

HENRY HERFORD, baritone (N.Y. recital debut), with pianist Robin Bowman. Schubert, Britten, Ravel, Shepard, Susa, Ives. 92nd Street Y at 8. $6-$10.

GUARNERI QUARTET—See 3/2.

JOSEP HENRIQUEZ, guitarist (N.Y. debut). Bach, Sor, Giuliani, Henriquez, others. CAMI Hall, 165 W. 57th St., at 8. $5.

EUGENE GAUB, pianist. Music of Beethoven, Schumann, Chopin, Scriabin. Carnegie Recital Hall at 8. $5.

WHITNEY MUSEUM COMPOSERS' SHOWCASE, with Stephen Sondheim, Liz Callaway, Cris Groenendaal, Bob Gunton, George Hearn, Steven Jacob, Judy Kaye, Victoria Mallory. Premieres of Sondheim songs. Sotheby's, York Ave. at 72nd St., at 7 and 9:30. $6.

KAREN DREYFUS, violist/**MARY LOUISE VETRANO,** pianist. Music of Bach, Brahms. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

RICHARD ROBERTSON, organist. Works by Franck, Liszt. St. Paul's Chapel, Columbia University, Broadway and 116th St., at noon. Free.

NEW MUSIC AT COLUMBIA—Works by James Walsh, Michael Ross, Guy Garnett, Tom Barker, Paul Moravec, James Primrosch. McMillin Theater, Columbia University, 116th St. and Broadway, at 8. Free.

LINDA CHESIS, flutist/**SARA CUTLER,** harpist. Lincoln Center Library at 6. Free.

HERITAGE CHAMBER ORCHESTRA, Yaacov Bergmann conductor; clarinetist Giora Feidman. Mozart, Hajdu, Schoenberg, Gesensway. Sutton Place Synagogue, 225 E. 51st St. (593-3300), at 8. $10, $15.

NEW MUSIC AT LA MAMA—Works for string sextet, four saxophones, seven acoustic guitars, solo piano, by composers David Friedman, Amy Reich, Barbara Jazwinski, James Irsay, Suzanne deMontigny, Rocco diPietro. 74A E. 4th St. (475-7710), at 8:30 $6.

STARS OF TOMORROW—Cabaret program. Citicorp Market at 6. Free.

BARGEMUSIC RESIDENT MUSICIANS—Mozart's Trio in D, K. 502; Chopin's *Barcarolle;* a Liszt *Hungarian Rhapsody;* Schumann's Trio No. 2. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. Note: this is an open rehearsal for program of 3/6, 10, 13. $3.

Friday, March 4

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor; composer-performers David Amram, Francis Thorne; soprano Susan Belling. Silverman's *No Strings* (N.Y. premiere); Hibbard's *Menage;* Kraft's Double Concerto (N.Y. premiere); Amram's *Native American Portraits;* Greene's *Sohomá* (N.Y. premiere); Thorne's Seven Set Pieces (N.Y. premiere). Cooper Union, Third Ave. at 7th St. (254-6300), at 8. $6.50.

NEW YORK PHILHARMONIC—See 3/3.

TEXAS BOYS' CHOIR—Carnegie Hall at 8. $5-$10.

AGLAIA KORAS-BAIN, pianist. Beethoven, Brahms, Prokofiev, Chopin. Alice Tully Hall at 8. $3-$8.

WHITNEY MUSEUM COMPOSERS' SHOWCASE, with pianist Ursula Oppens, harpsichordist Paul Jacobs, sopranos Joan Heller, Eileen McNamara, mezzo-soprano Barbara Martin; Contemporary Chamber Ensemble, Arthur Weisberg conductor. Carter, Shapey, Kim, Ran, Lerdahl. Sotheby's, York Ave. at 72nd St., at 8. $6.

ROSEWOOD CHAMBER CONSORT—Works by Bach, Zelenka, Holst, Franz Reizenstein, Ginastera, Moscheles, Kahmann. Carnegie Recital Hall at 8. $6.

ALLEN ARC GOSPEL ENSEMBLE—Traditional and contemporary Afro-American religious music. Alternative Museum, 17 White St. (966-4444), at 8. $6.

KING SUNNY ADE AND HIS AFRICAN BEATS,

Juju music from Nigeria. Roseland, 239 W. 52nd St. (247-0200), at 10. $15.

ERNEST PAPAVASILION, violinist. Lincoln Center Library at 4. Free.

NEW MUSIC AT LA MAMA—See 3/3.

AMOR ARTIS BAROQUE CONSORT, Choir of St. Ignatious Loyola; conductor Johannes Somary. Bach's *St. John Passion.* St. Ignatius Loyola Church, Park Ave. at 84th St. (288-3588), at 8. $6.

MARTY NAPOLEON, pianist. Jazz at Noon—a jam session. Freddy's, 308 E. 49th (888-1633), at noon. $4.

LUIS ORTIZ AND HIS LATIN JAZZ BAND—CUNY, Aaron Davis Hall, 134th St. and Convent Ave. (690-4100), at 8. $5-$8.

ROBERT BONFIGLIO, classical harmonica/**CLARE HOFFMAN,** flute/**EDWARD BREWER,** harpsichord. Bach, Telemann, Fauré, Bartók. Turtle Bay Music School, 244 E. 52nd St. (935-3620), at 8. $2.

MARSHALL TUCKER BAND—Dixie rock. Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $15.75.

Saturday, March 5

YEHUDI MENUHIN, violinist, with violinist Robert McDuffie; violists Donald McInnes, Carla-Maria Rodrigues; cellists Colin Carr, Nathaniel Rosen; pianist Andras Schiff. Brahms program. Carnegie Hall at 8. $10-$17.50.

NEW HAVEN SYMPHONY ORCHESTRA, Murray Sidlin conductor; Lorna Haywood, Jan De Gaetani, Seth McCoy, David Arnold. Beethoven's *Missa Solemnis.* Alice Tully Hall at 3. $7-$10.

JOSEPH KALCHSTEIN, pianist. Schumann, Beethoven, Liszt. 92nd Street Y at 8. $9-$12.50.

MOZARTEAN PLAYERS, Steven Lubin music director. Bach, Mozart, others. Merkin Concert Hall at 8. $7.50.

PAUL SHEFTEL, pianist. Stravinsky, Haydn, Bach *(Goldberg Variations).* Alice Tully Hall at 8. $8-$10.

JUDITH ALSTADTER, pianist; Robert Sherman, narrator-pianist. "Music Inspired by Children"—works by Mozart, Schumann, Debussy, Fauré, Francaix, Barab. Carnegie Recital Hall at 2. $8.

MARIANA NEGRAO, soprano. Carnegie Recital Hall at 5:30. Mendelssohn, Wagner and Brahms. $5.

ROGER WHITTAKER—Avery Fisher Hall at 8. $15.50-$17.50.

HAVANA SINGS—An anthology of Cuban vocal music from the 18th century to the present. Gramercy Arts Theatre, 138 E. 27th St. (889-2850), at 8. $10.

CHORAL CONCERT—Brotherhood Synagogue Choir, conductor Andrea Goodman. Works by 17th-century Spanish composers; also Salamon Rossi, Joseph Achron, Leonard Bernstein; Israeli choral folk music. The Brotherhood Synagogue, 28 Gramercy Park South (674-5750), at 8. $5 donation.

SIMONE SHAHEEN ENSEMBLE—Popular Arabic music. Alternative Museum, 17 White St. (966-4444), at 8. $7.

OMNIBUS SAXOPHONE QUARTET—Jazz. Citicorp Market at 8. Free.

MARIA NEUDA, vocalist. Lincoln Center Library at 2:30. Free.

ANDREW COOPERSTOCK, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

JEANE MACKEY/MARY MARY TREVOR—*Music about social change. Peoples' Voice Cafe,* 388 Broadway (852-7559), at 8. $4.

BROOKLYN PHILHARMONIC—At BAM. See 3/4 for other details.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; baritone Robert Merrill. "A Night at the Opera." Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080), at 8:30. $10-$12.

MARSHALL TUCKER BAND—At 6:30 and 10:30. See 3/4.

Sunday, March 6

AMERICAN SYMPHONY ORCHESTRA, Paul Dunkel conductor; pianist Randall Hodgkinson. Carter's *Holiday Overture;* La Montaine's Symphonic Variations for Piano and Orchestra (world premiere); Schumann's Introduction and Allegro, Op. 92; Beethoven's Symphony No. 4. Carnegie Hall at 3. $6-$12.50.

ALEXIS WEISSENBERG / DE PASQUALE STRING QUARTET—Mozart's Piano Concertos K. 414, 413, and 449. Carnegie Hall at 8. $6-$12.50.

ACADEMY OF ST. MARTIN-IN-THE-FIELDS, Iona Brown director. Handel's Concerto Grosso Op. 6, No. 10; Elgar's Serenade for Strings; Bach's Concerto for 2 Violins in b; Dvorak's Serenade for Strings. Avery Fisher Hall at 8. $15.

CHRISTA LUDWIG, mezzo-soprano/**JAMES LEVINE,** pianist. Metropolitan Opera House at 5. $8-$25.

EVELYNE CROCHET, pianist. Debussy: Etudes, Books 1 and 2; Preludes from Books 1 and 2. 92nd Street Y at 3. $7-$9.50.

WILLIAM BOLCOM, pianist/**JOAN MORRIS,** soprano; Percy Danforth, on the "Bones.". Music by *Warren, Ives, Kern, Berlin, Sondheim, Weill, others.* Alice Tully Hall at 3. $8-$12.

L'ENSEMBLE—Ravel's *Chausons Madecasses;* Rifkin's *In the Dark Pinewood;* Calusdian's *Tankas;* Schubert's Quintet in C, D. 956. Alice Tully Hall at 8. $5-$10. Pre-concert dialogue with Mr. Rifkin and Mr. Calusdian.

I FIAMMINGHI, the Belgian Chamber Orchestra, (N.Y. debut), Rudolf Werthen, conductor; violinist Miha Pogacnik. Britten's Simple Symphony for Strings; Bach's Concerto for Violin in d, BWV 1052; Haydn's Concerto for Violin in C; Rossini's Sonata a quattro No. 1; Bottesini's Grand Duo for Violin and Contrabass with Strings. Town Hall at 2. SRO, $3.

JOSEF MARX CONCERT—Pierrot Consort, and several soloists. Works of Varèse, Zelenka, Pleskow (premiere), Porpora, Cytron, Fasch, Wolpe. Merkin Concert Hall at 8. $5.

CHRISTOPHER FORD, saxophonist. Works by Wuorinen (world premiere; the composer at the piano). Maurice, Creston, Desenclos, Noda, Ibert. Carnegie Recital Hall at 5:30. $5.

TRIBUTE TO SIDOR BELARSKY—Tenors Misha Alexandrovich, Misha Raitzin, David Montefiore; sopranos Loretta Di Franco, Bianca Sauler; actor Ben Bonus. Yiddish and Hebrew art songs, folk songs, and arias. Merkin Concert Hall at 2. $10.

JANIS-ROZENA PERI, soprano. Carnegie Recital Hall at 8:30.

MUIR STRING QUARTET—Works by Haydn, Berg, Beethoven. New School, 66 W. 12th St. (741-5689), at 2. $4.50.

NEWBAND—Contemporary-music ensemble plays works by Cage, Reich, Kabat, Tui St. George Tucker, Phillip Ramey, John Adams, Kazuo Fukushima. Instruments include glass harmonica, Zoomoozophone, stroke rods, ocarinas. Roulette, 228 W. Broadway at 9. $6.

SAUL GROPMAN, guitarist. American Institute of Guitar, 204 W. 55th St., (757-3255), at 3. $3.

LORI HOLLAND AND FRIENDS—Folk music. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4 donation.

NIEUW NEDERLANDE CONSORT — Classical music. Citicorp Market at noon. Free.

JUDITH MENDENHALL, flutist, with pianist Leslie Sixfin. Works of Bach, Schumann, Fauré, Chaminade, Saint-Saëns, Reinecke, Genin. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4 donation.

CALISTO CHAMBER PLAYERS—Music of Bach, Telemann, Gordon Jacob, Saint-Saëns. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), at 2. $6.50.

SLOVENIAN SYMPHONY ORCHESTRA, Anton Nanut conductor; pianist James Dick. Brahms's Piano Concerto No. 2 and Symphony No. 3. Brooklyn College Whitman Hall at 8. $8-$15.

PLAYERS THREE, with soprano Carolyn Val-Schmidt. Haydn, Freeman, Danzi. Wave Hill Armor Hall, 252nd St. and Independence Ave., Bronx (549-2055), at 3. $6.

QUEENS SYMPHONY ORCHESTRA—At 3; $9-$11. See 3/5 for details.

CONCERTS IN CHURCHES: All Souls Music Society, soloists, orchestra, Baroque instruments, Walter Klauss conductor; Bach's Mass in B Minor. All Souls Unitarian, Lexington Ave. and 80th St., at 7. $5... Chamber Sound; Telemann, Mozart, Carter, Spohr. Christ and St. Stephen, 120 W. 69th St., at 8. $5... Holy Trinity Choral Society, David G. Baker director. Kodaly's *Missa Brevis,* Haydn's *Missa Sancti Joannes de Deo.* Holy Trinity, 213 W. 82nd St., at 6:30. Donation... Lenten Vespers; Schütz's *Musticalische Exequien* and motets. St. Bartholomew's, Park Ave. and 50th St., at 4. $3... Anne Connors, soprano; Tim Landberg, pianist; Harris Becker, lute. Dowland, Schubert, Milhaud, Rodrigo, Hampton. St. George's, 16th St. east of Third Ave., at 8. $3... Fay Kittelson, mezzo-soprano. St. Michael's, 225 W. 99th St., at 3. $5... Jazz Vespers, with Eddie Bonnemere, Orchestra, JESU Choir. St. Peter's, Lexington Ave. and 54th St., at 5; offering.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 14—2/28 at 7: Verdi's *Don Carlo,* Levine conducting; with Freni, Bumbry, Domingo, Quilico, Ghiaurov, Hines. 3/1 at 8: Puccini's *La Bohème,* Levine conducting; with Zoghby, Craig, *Raffanti, Stilwell, Morris, Sereni, Capecchi.* 3/2 at 8: Strauss's *Arabella,* Leinsdorf conducting; with Te Kanawa, Battle, Dunn, Rendall, Weikl, Gramm, Bradley. 3/3 at 7: *Don Carlo;* same as 2/28. 3/4 at 8: Cilea's *Adriana Lecouvreur,* Fulton conducting; with Scotto, Cortez, Shicoff, Sereni. 3/5 at 2: *Arabella;* same as 3/2 (broadcast, WQXR). 3/5 at 8: *La Bohème;* same as 3/1, except Robbins for Morris.

Other

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed., Thurs. $7-$12; Fri.-Sun. $7-$12.50. Thru 3/6: Gilbert and Sullivan's *The Mikado.* 3/9-20: *Patience.*

THE MARRIAGE OF FIGARO, by Mozart (in English). Amato Opera Theater, 319 Bowery (228-8200). 3/4, 5, 12 at 7:30; 3/6, 13 at 2:30. $7.

THE IMPRESARIO, by Mozart/**TROUBLE IN TAHITI,** by Bernstein/**GIANNI SCHICCHI,** by Puccini. Kathryn Kietzman conducts these three short works. Faith United Methodist Church, Castleton and Heberton Aves., Port Richmond, S.I. (727-0467). 3/4, 5, 11, 12, 18, 19 at 8. $5.

LA BOHEME, by Puccini, in a concert version by New York Opera Theatre Workshop, Sanford Benenson conductor. Educational Alliance, 197 E. Broadway. 2/28 at 8. Free.

IL TROVATORE, by Verdi. Regina Opera Theatre, at Regina Hall, Twelfth Ave. and 65th St., Brooklyn (232-3555). 3/5, 12 at 8; 3/6, 13 at 4. $5.

LA CORTE DE FARAON, a zarzuela, in Spanish. Repertorio Espanol, 138 E. 27th St. (889-2850). 3/6 at 7. $10.

Dance

AMERICAN FESTIVAL BALLET—Dancers from Moscow, Idaho, trained here and abroad, perform Balanchine's comic ballet *A la Francaise,* others. Brooklyn College, 3/6 at 2 and 8. $7-$10.

LES BALLETS TROCADERO DE LA KARPOVA—*The Firebird, Don Quixote, Delibiana,* and *Mardi Gras.* 18th St. Playhouse, 145 W. 18th St. (243-8643). Thru 3/19: Fri., Sat. at 11 p.m.; 3/20-23, at 7:30. $8.

GAIL CONRAD TAP DANCE THEATER—*Mission,* a science-fiction melodrama. Bessie Schönberg Theater, 219 W. 19th St. (924-0077), 2/28 at 8. $6.

DEBORAH GLADSTEIN AND DANCERS—Premiere of *Wild Patience,* with score by Sam Kanter. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 3/3-5 at 8, 3/6 at 3. $6.

ISRAELI FOLK DANCING—Choreographer Felice Lesser and her partner perform, followed by a folk-dance party Stephen Wise Free Synagogue, 30 W. 68th St. (877-4050). 3/6 at 4. $5.

MILLERDANCECOMPANY—Constance Miller and hornist Stephen Nadel perform with a company of five. Merce Cunningham Studio, 463 West St. (864-3981). 3/5, 6 at 8. $5.

JENNIFER MULLER & THE WORKS—At City Center, 3/1-6. $10-$25. 3/1 at 7: *Lovers, Shed* (premiere), *Strangers, Kite* (premiere). 3/2 at 8: *Chant, Speeds.* 3/3 at 8: *Terrain, Lovers, Kite.* 3/4 at 8: *Lovers, Strangers, Kite.* 3/5 at 8: *Chant, Speeds.* 3/6 at 3: *Terrain, Lovers, Speeds.*

RIVERSIDE DANCE FESTIVAL, 3/2 & 4 at 8, 3/6 at 2: Daniel McCusker & Company... 3/3, 5 & 6 at 8: ATMA Dance Collective... 3/5 at 2: Inner City Ensemble/Theatre & Dance Company. Riverside Church, 120th St. and the Drive (864-2929). $6.

ANN ROBERTS AND DANCERS—*Legend II* and other works. Merce Cunningham Studio, 463 West St. (11th floor-675-5224). 3/1, 2 at 8:30. $5.

ROOM TO MOVE DANCE GROUP, choreography by Amy Ageloff. Larry Richardson Dance Gallery, 242 E. 14th St. (924-0077) 3/4, 5 at 8; 3/6 at 3. $6.

SLAUGHTERHOUSE - FIVE JUXTAPOSED—Dance-theater work with choreography by Rebecca Bryant. White Dog Studio, 52 White St. (966-6347). 3/4, 5, 6 at 8. $5.

OTHER EVENTS

Happenings

WOMEN IN THE NEWS, with International Women's Day on the calendar. One sponsoring group will stage a march on 3/5, leaving Tompkins Square Park at 11 a.m. and taking in some women's-history sites along the way. Wind-up point is P.S. 41, Sixth Ave. and 11th St., where an afternoon fair continues 1-5. Call 636-1046 or 691-0404 for the schedule... 3/6-7, a conference called Testimonials: The Voices of Women, or Jewish Women in the World of Work, focuses on special problems. Sun., 9-5; Mon., 8:30-1, at Hebrew Union College, 1 W. 4th St. (980-1000, ext. 505). Registration is $10, and child care is available, as is a kosher lunch. There'll be addresses and discussion groups... The Brooklyn Public Library (780-7777) has a schedule of activities, and so do the City's Commission on the Status of Women (566-3830), and William Sloane House, YMCA (760-5850). Full programs are available.

NOTES FOR A BOOKMAN: Reverse lend-lease from the Frankfurt Book Fair, when 300 German publishers open their German Book Fair here in New York, 3/4-7 at the Sheraton Centre, Seventh Ave. and 53rd St. Hours are 10-6 each day, and it's free. There's a full cultural program, with panel discussions, readings, workshops and such... Another fair, this one concentrating on rare and old books, maps, manuscripts, Judaica, and Americana, is at Congregation Rodeph Sholom, 7 W. 83rd St., 3/5, 6-10, and 3/6, 11-6. This Westside Antiquarian Book Fair is $6 for Sat. (ticket good both days), $3 Sun... Book Gatherings, an exhibition of unique and multiple-edition books, is on view at the Atlantic Gallery, 458 W. Broadway, thru 3/13. Artists like Phyllis Bilick, Ruth Hayes, and Richard Lewis have contributed string books, flips books, movable books, letterpress pages.

ICE, "A Theatre of Symphony & Skates." Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). Final performances: 2/28 at 2:30 and 7:30. $12.50-$22.50.

PEKE-LOVERS ALERT — The Pekingese Club of America presents its specialty show 3/6, 10-6, at the Skyline Motor Inn, Tenth Ave. and 49th-50th Sts. It's an unbenched show, but you can enjoy seeing the tiny terrors do their stuff all day. $1 and $2.

BRIEF MENTIONS — Writers Gunter Grass, John Irving, Joyce Carol Oates, Max Frisch, at the New School, 66 W. 12th St. (741-5667), 3/6 at 7. Free. Their topic: "The Responsibility of the Writer in an Endangered World"... Daniel Haberman will read from his poetry, including his latest, *The Furtive Walk*. 3/1 at 7, at the Guggenheim, Fifth Ave. and 89th St., Free... American Indian writer Vine Deloria, author of *Custer Died For Your Sins,* will speak at American Indian Community House Gallery, 386 W. Broadway, 3/2 at 6. $3.

Tours

GREENWICH VILLAGE — "Echoes of the Past." First spring tour of New York Walk-About (582-8083 weekdays, 9-5; 914-834-5388 evenings, weekends). 3/6 at 2, meet SE corner of Seventh Ave. and 13th St. $4.

EINSTEIN: GENIUS, MENTOR, FRIEND — Bus tour with Dr. Stephen Rosen and the 92nd Street Y (427-6000, ext. 179). You will meet people who worked with Einstein, and visit the Institute for Advanced Studies in Princeton. 3/6, 9 a.m.-5 p.m. $30. Advance registration necessary.

PARK WALKS AND WORKSHOPS IN THE BOROUGHS, with the Urban Park Rangers, all free. In Brooklyn (856-4210): 3/6, birding for beginners; meet at 8 a.m., Litchfield Villa, Prospect Park W. and 5th St... Manhattan (387-3091): 3/6, "The Once and Future Zoo," a slide show. At 2, the Swedish Cottage Marionette Theater, 80th St. off West Drive... Queens (699-6722): 3/5, meet at 1, at NYC Bldg., Flushing Meadow-Corona Park (near Unisphere), for "Find Your Way," an orienteering workshop on map reading and use of the compass; also a treasure hunt... Staten Island (442-1304): 3/6 at 2, meet at Silver Lake Tennis House, for a short course on window-sill vegetable and herb gardening.

Sports

HOCKEY—Rangers, Madison Square Garden (563-8000). $6-$17. 2/28 at 7:30, vs. Pittsburgh. 3/3 at 7:30, vs. Washington. 3/6 at 7:30, vs. New Jersey... **Islanders,** Nassau Coliseum (516-794-4100). $13-$20. 3/3 at 8:05, vs. Toronto. 3/5 at 8:05, vs. New Jersey Devils.

GYMNASTICS—McDonald's American Cup Championships, with 48 athletes from 15 countries. Madison Square Garden (564-4400), 3/5, 6 at noon. $8-$14.

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). $6-$14. 3/1 at 7:30, vs. Philadelphia. 3/5 at 7:30, vs. Boston.

INDOOR SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). $4-$11. 3/4 at 8, vs. San Diego. 3/7 at 8, vs. Los Angeles.

Children

RAINBOW PUPPET FUNSHOP—Puppets and puppetry, with audience participation, for ages 5-10; no pre-schoolers. Washington Square Church, 133 W. 4th St. (254-9523). 3/5 at 2:30. $2.50; adults $2.

BROOKLYN BASEBALL CANTATA, by George Kleinsinger, and the "All-City Revue," with youngsters who are members of Children's Musical Theater, at Third Street Music School Settlement, 235 E. 11th St. (777-3240). 3/5 at 8; 3/6, 12, at 3; 3/13 at 1:30 and 3:30. $1.50; adults $3.

LET'S TAKE BACK OUR PLANET—Audience-participation show by Don Quijote Experimental Children's Theatre. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 3/6 at 3:30. $2. Pre-registration required.

REASONS TO BE CHEERFUL—The Paper Bag Players, at Symphony Space, Broadway and 95th St. (864-5400). Thru 3/13, Sat. and Sun. at 2. $6.

BUGS BUNNY SPORTS SPECTACULAR — Felt Forum, Madison Square Garden (564-4400). 3/5 at 11 a.m., 2, and 5:30; 3/6 at 1 and 4. $5.50, $7.

THE BUTTERFLY, by Bijan Mofid, with original music by Margaret Pine. Theatre at St. Clement's, 423 W. 46th St. (246-7277). Sat. thru 3/19 at 10:30 a.m. and noon; also 3/12, 19 at 2. $3, adults $3.50.

HOW THE WORLD GOT WISDOM, a celebration of African folklore. Folktales, dances, story-songs, by On Stage, Children! Hartley House Theater, 413 W. 46th St. (246-9872). Sat. thru 3/19, at 1:30 and 3:30. $2.50; adults, $3.50.

RUMPLESTILTSKIN, By Nicolo Marionettes. Old First Reformed Church, Seventh Ave. and Carroll St., Brooklyn (638-5725). Sun. thru 3/27 at 1. $3.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 3/5 at 11 a.m.: Avocado Puppets Presents a Day at the Circus. Free.

MICHAEL TAUBENSLAG PRODUCTIONS—3/6 at 1: "Pinocchio." 3/6 at 2:30: "Jack and the Beanstalk." Both are musicals. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

13TH STREET REPERTORY COMPANY—"Super-U," a musical, Sat. at 1. "The Empire Laughs Back," Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

CIRCUS CAPERS—Alice May's Puppets. Origami Center of America, 31 Union Square West (255-0469). Sun. thru 3/13, at 2. $2.

PUPPET THEATER—A do-it-yourself project, with children making puppets and performing. West Side Repertory Theater, 252 W. 81st St. (666-3521). Sat. at 3. $3.

TALES OF CHELM, a story-play based on folk tales, with songs, comedy, audience participation. Corner Loft Theater, 99 University Place (697-2549). Sun. at 1 and 3 thru March 27. $5.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun. at 3:30. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Hansel and Gretel," Sat. and Sun. at 1:30; "Little Red Riding Hood." Sat. and Sun. at 3. Reservations are a must (765-9540). $3.50.

LITTLE MOOFY PUPPETOID PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4th St. and Seventh Ave. So. (691-8930). Sat. at 1:30. $1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and audience participation. Sat. and Sun. at 1, 2:30, and 4. $4 (reservations required; all adults must be with a child).

CHILDREN'S "NIGHTCLUB" REVUES—"The Early Show," entertainment by children and young people. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3. $5 cover, 2-beverage minimum... "Youngstars," a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 5 and 7, Sun. at 3 and 5:30. $4 minimum, $2 cover.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Sun. story hours, ages 3-6; 11 a.m. West Side, 12:30 East Side.

PUBLIC LIBRARY PROGRAMS—Yorkville branch, 222 E. 79th St.: Thurs. at 4, short films. Picture-book hours: Wed. at 4, pre-schoolers; Tues. at 4, ages 5-7. 3/7 at 6: "Little Women," the 1933 film... Hudson Park branch, 10 Seventh Ave. So.: Tues. at 10:30 a.m. and 4, short films... Phone local branches for more. Free.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center, plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). Exhibit, thru 3/6: The Gilded Age in Dolls... 3/5 at 1:30: "Wee Gifties," by Vicki and Friends. $2.50. At 2:40, "Please Touch," a demonstration in a 17th-century Dutch room. $1... 3/6 at 3: "Rip Van Winkle," with Story Concert Players. $3.

THE MUPPETS: PAST, PRESENT, AND FUTURE—Exhibit on everybody's favorites, thru 3/5. Also film presentations from *The Steve Allen Show, Today, Sesame Street,* from early days to now. Museum of Broadcasting, 1 E. 53rd St. (752-4690). Open Tues.-Sat. 12-5. $1.50, children under 13; students, $2; adults, $3.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sat., 11-5. Weekends $2, adults $3; weekdays $1 and $2. Multimedia museum. Games, demonstrations, special exhibits, etc... 3/5: Senior citizens from Katherine Engel Center will reminisce about their pasts. At 1 and 3: Time Capsule workshops.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30... 3/5 at 1:30: Workshop on American Indian symbols, by Felicia Tedesco. 3/6 at 1:30: Kaleidoscope Dancers, dances from China, Puerto Rico, and other lands.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. 3/5 at 1:30: Chess for Children, with William Lombardy and Bette Marshall. 3/6 at 1:30: Djemma Bider reads her Caucausus Mts. version of "The Buried Treasure."

BROOKLYN MUSEUM—Eastern Parkway, Brooklyn (638-5000). Wed.-Sat. 10-5; Sun. noon-5; holidays 1-5. Adm. by contribution. What's Up? Gallery program for 1st - 6th-graders, Sat. and Sun. at 1. Meet in lobby at 12:45. Free.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Special exhibits: What's for Breakfast, Ma?, in the Greenhouse. Also, "Discover Dolls: Reflections of Ourselves." 300 international favorites.

QUEENS MUSEUM, Flushing Meadow, Flushing (592-2405). Museum Hours: Tue.-Sat. 10-5. Sun. 1-5. Pay-what-you-wish admission. Drop-in arts and crafts workshops for the family, at 1:30 and 3 every Sun.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 3/4, 5, Major Holly with Hilton Ruiz. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 2/28, Lola Dunn; Mike Morgenstern and the Jazzmania All Stars. 3/6, Dean Pratt Big Band. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 2/28, 3/1, Lou Reed. 3/3, 4, Uncle Floyd. 3/5, 6, Phoebe Snow; Edgar Winter. 3/9, Tower of Power. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. 3/1-26, balladeer Oscar Brand, Mon.-Sat. at 9 & 11:15. Sun., pianist Rose 'Che-Che' Murphy. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 3/3, Orrin Star & Gary Mehalick. 3/5, Skyline with Tony Trischka. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 2/28, The Jack Malen Quintet with Warren Chiasson. 3/1-5, Balaban & Cats. 3/6 , Harold Ashby Quartet. 3/7, Bob Wilber and the Becket Legacy. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 3/1-6, The Jazztet with Art Farmer, Benny Golson, Curtis Fuller, Albert Heath, Ray Drummond, and Mickey Tucker. Nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 3/1, Sidetrack. 3/2, Steve Almaass & Beat Rodeo. 3/3, Marty Cutler and Charged Particles. 3/4, The Irish Tradition. 3/5, Jesse Winchester. 3/6, Comedy night with Jane Brucker. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Pianist Benny Key nightly, 7-9 p.m. 3/1-3 Kim Shaw with John Hicks. 3/4, 5 Tina Fabrik. 3/6, Hilton Ruiz. 3/7, Hilton Ruiz Duo. Sun. at 9 & 10:30, Mon.-Thurs. at 9:30 & 11, Fri.-Sat. at 9, 11, & 1 a.m. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Graham Forbes Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Jack Fragomeni Trio with Alicia Sherman. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

GRIFF'S PLAZA—Third Ave., at 37th St., 867-7179. 3/1-5, pianist Mike Melillo with Gene Perla on bass, Tues.-Sat. 9-1 a.m. The Nina Sheldon Duo play Sun.-Mon., 7-11. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Sun. & Mon., pianist Junior Mance with Marty Rivera on bass. 3/1-5, pianist Cedar Walton with Ron Carter on bass. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 3/5, Chris Connor sings, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 3/1-26, singer Julius La Rosa. Two sets Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 2/28, Starship Band. 3/1, Weldon & Co. 3/3, Dave Tofani Band. 3/4, 5, Dave Valentin. AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 3/5, singer Beth Winter with Gary Dial and Jay Anderson. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 3/1, comedy night featuring the First Amendment. 3/2, Encyclopedia of Soul. 3/3, Kevin Harris. 3/4, 5, Robert Hunter; Chris Smither. 3/6, Jazz Jam. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., The Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 2/28, Ed Palermo Big Band. 3/1, Laurie Altman Quintet. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 2/28, The Bug. 3/1, Raw Youth. 3/2, Not Heaven. 3/3, Patti Heller. 3/4, Lazoo; Nitelife. 3/5, Marc Black; Cartoon. 3/6, Meghan Duffy. No credit cards.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 3/4, King SunnyAde and his African Beats. 3/5, Jimmy Lyons Quartet. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 2/28, Saheb Sarbib Quartet. 3/1-5, Slide Hampton; Jimmy Heath Quintet. 3/6, 7, Craig Harris Quintet. 3/8-12, Johnny Coles' Sextet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 3/1-5, Carmen Lundy sings, Tues.-Sat. at 10 & midnight. AE, DC, MC, V.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 2/28, 3/1, Mel Lewis' Big Band. 3/2-6, Dexter Gordon Quartet. 3/7, Frank Foster's 'Living-Color.' Shows at 10, 11:30, & 1 a.m. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 3/1-6, singer Susannah McCorkle with Keith Ingham and Harvie Swartz. AE, CB, DC, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 2/28, Shelbo's Jump Band. 3/6, Lee Konitz. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 2/28-3/5, pianist Phil Markowitz with Boots Maleson on bass. Sun. at 8:30, John Bunch with Phil Flanigan. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 2/28, Dixie Doughboys. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 2/28, New Riders of the Purple Sage. AE, CB, DC, MC.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and J.J. Wall. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 3/1-6, 8-13, comedian-impressionist Dennis Blair and the Dangerfield Trio, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed.-Thurs. pianist-singer Lloyd Henderson. Fri., magician Slydini. Sat., magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, thru 3/12, The Jimmy Thomas Group, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 8:30-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. 3/2, 3, Lainie Kazan with Guy Lombardo Orchestra. 3/4, 5, Lionel Hampton and his Orchestra. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 3/1, Marco Silva "Steps of the Imagination." 3/2, 3, Jorge Dalto. 3/4, 5, Loremil Machado and Sarava Bahia Band. 3/6, Clarice Taylor Trio. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret shows at 8:30 & 11. 3/1-5, comedian Richard Belzer with Kip Tozzi. 3/6, Those Gennaro Sisters; Dolly Dawn. AE, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Wed. at 8:30, Rick Hardeman Quartet. 2/28, 3/7 at 10, singer-pianist Ken Richards. 3/10 at 8:30, songwriter-singer Shellen Lubin. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 3/2, 3, The Funny Boys. 3/4, The Dream. 3/5, Lynda Joy. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Mary D'Arcy, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks, Tues. & Fri. at 8 & 10:30, Wed.-Thurs. at 8, Sat. at 7, 9:30 & midnight. String Fever play Sun. at 1. George Segal and the Empire City Imperial Jazz Band, Sun. at 3, Mon. at 8:30 and 10:30. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, "*Forbidden Broadway,*" a musical comedy satire. Tues. at 11, Marie Santell. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Panama Francis and His Savoy Sultans, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** Thru 5/3, *Viva New York,* Tues., Wed. at 9:30, Thurs.-Sat. at 9:30 & 11:30. Dancing between and after shows. AE, CB, DC, MC, V.

THE WILD CAT SALOON—227 E. 56th St., 486-7733. New York's newest cabaret with a daring 'Crazy Horse' type revue featuring the Wild Cat Girls, magician Norm Nielson and comedian George Carl. Mon.-Sat. at 9 and 11:30. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/5, Joe Bushkin, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** 3/1-19, Peter Perrotta, Tues.-Sat., at 9:30 & 11:30, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 755-5900. **Barclay Terrace:** Pianist-composer Irving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Arnie Grant Quartet, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge. 2/28-3/12, Charles St. Paul Show, Mon.-Sat. at 10:30 and 12:30. Live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 3/19, *Some Enchanted Evening, The Songs of Rodgers and Hammerstein* starring Laurie Beechman, Ernestine Jackson, Lisby Larson, Russ Thacker, and Mark Zimmerman, Mon.-Sat. at 9 and 11. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Disco from 8:30. Thru 3/12, Mike Cerrati Trio, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist-singer Paul Chamlin entertains nightly. Music from 6 to closing. AE, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer-pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues., singer pianist Ann Phillips. Fri. & Sat., 10:30-2 a.m., pianist Jimmy Lyon. Sun.-Thurs. from 9-1, pianist-singer Peter Wright. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment featuring pianist Emmy Kemp, Tues.-Thurs. 8-midnight, Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** A new cabaret/piano bar. 2/28, Mr. Ruby Rims. 3/1, *Put Your Money Where Your Mouth Is* a musical comedy revue. 3/2-5, John Herrera. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 2/28, 3/7, Steve Hayes. 3/1, Gary Rosenberg. 3/2, Pat Tortorici; Ron Towers. 3/3, David De Luca. 3/4, Nan Mason. 3/5, Rick Jensen; Nancy La Mott. 3/6, Rita Gardner. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 2/28, Terry Waldo. 3/1-5, Judy Carmichael. AE.

HARBOUR CLUB—55 Water St., 269-9233. A new restaurant/club with composer-pianist-singer Paul Roth entertaining, Tues.-Fri. from 5. AE, DC, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat., 11:30 to closing. AE, DC.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Dan Riddle at the piano. Thurs., Richard Kaplan. Fri., George Ziskand. Sat., singer-pianist Steve Pally. Music from 8:30. AE, DC, MC, V.

TRE AMICI—1294 Third Ave., at 74th St., 535-3416. Italian restaurant with pianist-composer-singer Charles Deforest, Tues.-Sat. from 10-1 a.m. AE, CB, DC, MC, V.

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RADIO HIGHLIGHTS

Wed., Mar. 2

2:06/WQXR-AM/FM—Boccherini: Qnt #2 in C for Guitar & Strings.
3:00/WNCN—Copland: Vitebsk: Study on a Jewish Theme (Boston Sym Chamber Players).
WNYC—Porter: String Qt #8.
4:00/WNCN—Wagner: Highlights from Die Meistersinger (Ormandy).
5:00/WNCN—Satie: Sports et divertissements (Masselos).
5:06/WQXR-AM/FM—Strauss: Intermezzo from 1001 Nights.
6:00/WNCN—Walton: Qt in a (Allegri String Qt).
6:30/WNYC—Blitzstein: Airborne Sym (Bernstein).
7:00/WNCN—Smetana: Piano Trio in g, Op. 15 (Beaux Arts Trio).
8:00/WNCN—Schumann: Kinderscenen (Horowitz).
8:06/WQXR-AM/FM—Hindemith: Nobilissima Visione.
9:00/WNCN—Reger: Piano Cto in f, Op. 114 (Serkin/Ormandy).
10:00/WNCN—Schubert: Rosamunde: Entr'acte and Ballet Music (Zinman).
11:00/WNYC—Fauré: Impromptu for Harp (Lehwalder).

Thurs., Mar. 3

2:06/WQXR-AM/FM—Mendelssohn: Sym #1 in c.
3:00/WNCN—Rheinberger: Cto for Organ, String Orch, 2 Trumpets, 2 Horns & Timpani in g, Op. 177: Finale (Biggs).
WNYC—Music by **William Schuman.**
4:00/WNCN—Khachaturian: Concerto-Rhapsody for Cello & Orch (Rostropovich/Svetlanov).
5:00/WKCR—Opera Topics: 1983 International Vocal Competition, Toulouse, France.
WNCN—Giuliani: Variazioni Concertanti for 2 Guitars, Op. 130 (P. Romero, C. Romero).
5:06/WQXR-AM/FM—Wagner: March in Honor of Ludwig of Bavaria.
6:30/WNYC—Bernstein: Chichester Psalms (Bernstein).
7:00/WNCN—Scriabin: Sym #5, Op. 60 "Prometheus: Poem of Fire" (Hambro/Mitropoulos).
8:00/WNCN—Bach: Cantata "Herr Jesu Christ, du höchstes Gut" (Leonhardt).
8:06/WQXR-AM/FM—Haydn: Piano Cto #3 in F.
10:00/WNCN—Chausson: Cto for Violin, Piano, & String Qt (Perlman, Bolet, Juilliard Qt).
11:00/WNCN—Schumann: Qt in A, Op.41, #3 (Takacs Qt).
WNYC—Prokofiev: Village Music of Yugoslavia (Boulez).

Fri., Mar. 4

2:06/WQXR-AM/FM—Barber: Essay for Orch #3.
3:00/WNCN—Alkan: Sym, Op. 30, #4-7 (Lewenthal).
4:00/WNCN—Vivaldi: Cto for Piccolo & Strings in a (Zentner/Mehta).
5:00/WNCN—Tailleferre: Violin & Piano Sonata in c-sharp (Roche, Freed).
5:06/WQXR-AM/FM—Glazunov: Serenade Espagnole.
6:00/WNCN—Mozart: Piano Cto #23 in A (Goode).
6:30/WNYC—Opera Prelude: Russian Songs & Arias.
7:00/WNCN—Vivaldi: Bassoon Cto in d (Piwkowski/Sutkowski).
7:30/WNYC—Prokofiev: War & Peace (Melik-Pashayev).
8:00/WNCN—Weber: Flute Trio in g (Lubin, Troxler, Luby).
8:06/WQXR-AM/FM—Britten: Four Sea Interludes & Passacaglia from Peter Grimes.
10:00/WNCN—Brahms: Horn Trio in E-Flat, Op. 40 (New York Chamber Soloists).
11:00/WNYC—New Sounds: Excerpts from Klaus Schulze's "X." Music by Simon Jeffes, Robin Lumley, Jack Lancaster.

Sat., Mar. 5

10:00 a.m./WNCN—Schubert: Introduction & Variations for Flute & Piano in e, Op. 160 (Robison, Serkin).
10:06 a.m./WQXR-AM/FM—Kabalevsky: Violin Cto.
11:00 a.m./WNCN—Cimarosa: Harpsichord Sonatas (Failoni).
12:00/WNCN—Byrd (arr. Howarth): The Battell (Philip Jones Brass Ensemble).
12:06/WQXR-AM/FM—Saint-Saëns: Polonaise, Op. 77.
1:00/WNCN—Beethoven: Sym #3 in E-Flat, Op. 55 "Eroica" (Karajan).
2:00/WNYC—Copland: Our Town (Abravanel).
WQXR-AM/FM—R. Strauss: Arabella (Te Kanawa, Battle, Dunn, Bradley, Rendall, Weikl, Gramm/Leinsdorf). Live from the Metropolitan Opera.
4:00/WNCN—Delius: Double Cto for Violin & Cello (Cohen, Warburg/Mar).
5:06/WQXR-AM/FM—Tchaikovsky: Bohemian Dance from The Maid of Orleans.
6:00/WNCN—Villa-Lobos: Bachianas Brasileiras #5 (Sayao, Rose/Villa-Lobos).
6:30/WQXR-AM/FM—Schubert: Song of the Nightingale.
8:00/WNCN—Poulenc: Suite Française (Poulenc).
9:00/WNCN—Offenbach: La Périchole (Berganza, Carreras, Bacquier/Plasson).
9:06/WQXR-AM/FM—Mozart: Sym #32 (Levi).
11:00/WNYC—New Sounds: Music from Japan.

Sun., Mar. 6

10:00 a.m./WNCN—Sor: Fantaisie Elegiaque, Op. 59 (Bonell).
10:06 a.m./WQXR-AM/FM—Bach: Sym #4 in B-Flat for Winds.
11:00 a.m./WNCN—Smetana: Ma Vlast: The Moldau (Fiedler).
12:00/WNCN—Mozart: Clarinet Qnt in A (Pietersen, Grumiaux, Toyoda, LeSueur, Scholz).
1:00/WNCN—Shostakovich: Sym #5 in d, Op. 47 (M. Shostakovich).
2:06/WQXR-AM/FM—Rare recordings of Maria Callas.
3:06/WQXR-AM/FM—Mahler: Sym #6 in a (Sinopoli).
4:00/WNCN—Milhaud: Boeuf sur le Toit (Dorati).
5:00/WNCN—Schumann: Piano Sonata #2 in g, Op. 22 (Gelber).
6:00/WNCN—Foote: Five Poems, Op. 41 (Bennette).
WNYC—Debussy: String Qt in g, Op. 10 (Chamber Music Society of Lincoln Center).
7:00/WNCN—Prokofiev: Sym #7 in c-sharp (Rozhdestvensky).
7:06/WQXR-AM/FM—Rachmaninoff: Five Pieces, Op. 3.
8:00/WNYC—Shostakovich: Sym #1 in F (Zimmerman).
8:06/WQXR-AM/FM—Rossini: Otello (von Stade, Carreras, Ramey, Lopez-Cobos).
10:00/WNYC—Haydn: Sym #7 in C "Le Midi" (Shallon).

Mon., Mar. 7

2:06/WQXR-AM/FM—Roussel: Sym #4 in A.
3:00/WNCN—Goetz: Easy Pieces for Violin & Piano, Op. 2 (Dicterow, Robbins).
WNYC—Covent Garden 1899-1919.
4:00/WNCN—R. Strauss: Violin & Piano Sonata in E-Flat, Op. 18 (Heifetz, Smith).
5:06/WQXR-AM/FM—Bartok: Allegro Vivace from Suite #1, Op. 3.
6:00/WNCN—Bach: Violin & Harpsichord Sonata in g (Holliger, Picht-Axenfeld).
6:30/WNYC—Honnegger: Sym #1 (Baudo).
7:00/WNCN—Ravel: Piano Cto in D for the Left Hand (Katchen/Kertesz).
8:06/WQXR-AM/FM—Hovhaness: Requiem & Resurrection, Op. 224.
9:00/WNCN—Chopin: Variations Brillantes in B-Flat, Op. 12 (Davidovich).
9:06/WQXR-AM/FM—Chopin: Piano Cto #3 in F, Op. 21 (Weissenberg/Ozawa).
11:00/WNYC—Fauré: Nocturne #2 in B (Collard).

Tues., Mar. 8

2:06/WQXR-AM/FM—Liszt: Symphonic Poem #6 "Mazeppa."
3:00/WNCN—Bach: (arr. Busoni): Organ Toccata in G (Horowitz).
4:00/WNCN—Lalo: Norwegian Rhapsody (Martinon).
5:00/WNCN—Bloch: Sinfonia Breve (Dorati).
5:06/WQXR-AM/FM—Beethoven: Variations on a Tyrolean Theme in E-Flat, Op. 107.
6:00/WNCN—Brahms: Violin & Piano Sonata #3 in d, Op. 108 (Szeryng/Rubinstein).
6:30/WNYC—Hovhaness: Khaldis, Cto for Piano, 4 Trumpets, & Percussion (Masselos/Solomon).
7:00/WNCN—C.P.E. Bach: Cello Cto in A (Harrell/Zukerman).
8:00/WNYC—Dello Joio: Piano Sonata #3 (F. Glazer).
8:06/WQXR-AM/FM—Haydn: Violin Cto #3 in A.
9:00/WNCN—Haydn: Qt in D, Op. 64, #5 "Lark" (Shipps, Teal, Geist, Laufer). From the 1982 Madeira Bach Festival.
9:06/WQXR-AM/FM—A New World of Music: Music from the Great Depression.
11:00/WNYC—Farwell: Sonata for Cello & Piano (Moore, Ennis-Dwyer).

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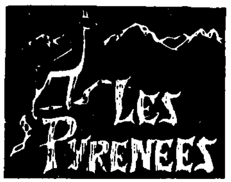

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6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Thu/**Movie:** Super Fuzz
Fri/**Movie:** Marco Polo Junior
Mon/**Movie:** Treasures of the Snow
Tue/Misunderstood Monsters

6:05
S Mon/**Movie:** The Learning Tree

6:15
S Thu/**Movie:** Our Very Own

6:30
2 News
4 Early Today
5 Popeye
11 Adventures of Magoo
H Wed/College
S Tue/**Movie:** Heidi

7:00
2 News
4 Today
5 World's Greatest Cartoon Show
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
H Tue/**Movie:** On the Right Track

7:30
9 Jim Bakker
11 Pink Panther
H Wed/Fraggle Rock
Fri/**Movie:** The Shootist
S Wed/Hollywood
Fri/**Movie:** Heidi

8:00
11 Tom & Jerry & Friends
H Wed/**Movie:** The Bad News Bears
Thu/**Movie:** Chariots of Fire
Mon/**Movie:** Kill and Kill Again
S Wed/**Movie:** Swamp Thing
Thu/**Movie:** Whitewater Sam
Mon/Hollywood
Tue/**Movie:** Super Fuzz

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
S Mon/What's Up America!

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Richard Simmons
9 Straight Talk
11 Great Space Coaster
H Tue/Red Skelton's More Funny Faces
S Fri/Overture

9:30
2 Jokers Wild
5 Make Room For Daddy
7 Wed-Fri/So You Think You Got Troubles?!
Mon-Tue/Spring Cinema 7
11 Mon-Thu/Flipper
Fri/Insight
H Fri/HBO Magazine
S Wed,Fri,Mon/ Aerobicise
Thu/Fractured Flickers

10:00
2 $25,000 Pyramid
4 Facts of Life
5 Welcome Back Kotter
7 Wed-Fri/Good Morning New York
9 Romper Room
11 Civic Programming
H Wed/**Movie:** I Ought to Be in Pictures
Thu/**Movie:** Kill and Kill Again
Fri/**Movie:** Rich Little's Robin Hood
Mon/**Movie:** Coach
Tue/**Movie:** Wilderness Family, II
S Wed/**Movie:** Small Town Girl
Thu/**Movie:** Because You're Mine
Fri,Mon/**Movie:** Girl in White
Tue/**Movie:** Julie
W Wed/**Movie:** Heartland
Thu/**Movie:** Cloud Dancer
Fri/**Movie:** Silence of the North
Mon/**Movie:** Ticket to Heaven
Tue/**Movie:** Odd Jobs

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 Tic Tac Dough
11 Candid Camera
H Fri/**Movie:** Challenge to Be Free

11:30
4 Hit Man
9 You Asked For It
11 Odd Couple
H Mon/**Movie:** The Great Muppet Caper

12 **NOON**
2 Tattletales
4 Just Men!
5 Tom Cottle
7 Family Feud
9 W News
11 Rhoda
H Wed/Consumer Reports Presents
Thu/**Movie:** Cannery Row
Tue/**Movie:** I Ought to Be in Pictures
S Wed/**Movie:** Chu Chu and the Philly Flash
Thu/**Movie:** The Stunt Man
Fri/**Movie:** Nighthawks
Mon/**Movie:** Quest for Fire
Tue/**Movie:** Bobby Deerfield

12:30
2 Young and the Restless
4 Search for Tomorrow
5 Midday
7 Ryan's Hope
H Wed/**Movie:** The Shootist
Fri/**Movie:** Swamp Thing
W Vegetable Soup

1:00
4 Days of Our Lives
7 All My Children
9 Wed/**Movie:** The Boy from Oklahoma (1954). Will Rogers Jr., Nancy Olson.
Thu/**Movie:** Slaughter on Tenth Avenue (1957). Richard Egan, Jan Sterling.
Fri/**Movie:** A Woman's World (1954). June Allyson, Fred MacMurray.
Mon/**Movie:** Two Tickets to Broadway (1951). Tony Martin, Janet Leigh.
Tue/**Movie:** Summer Stock (1951). Judy Garland, Gene Kelly.
11 700 Club
W Wed/**Movie:** Thieves
Thu/**Movie:** Dragonslayer
Fri/**Movie:** Only When I Laugh
Mon/**Movie:** Knightriders
Tue/**Movie:** Silence of the North

1:30
2 As the World Turns
H Mon/Video Jukebox

1:50
5 News

2:00
4 Another World
5 Mon-Thu/Chico and the Man
Fri/Special: Those Who Dared
7 One Life to Live
11 Mon-Thu/Magic Garden
Fri/Big Blue Marble
H Thu/**Movie:** Chariots Of Fire
Fri/**Movie:** The Shootist
Mon/**Movie:** The Legend of the Lone Ranger
Tue/**Movie:** On the Right Track
S Wed,Fri,Mon/ Aerobicise
Tue/**Movie:** Super Fuzz

2:30
2 Capitol
5 World's Greatest Cartoon Show
11 Krofft Superstars
H Wed/**Movie:** The Bad News Bears
S Wed/**Movie:** Our Very Own
Thu/**Movie:** The Scapegoat
Fri/What's Up America!
Mon/**Movie:** Chu Chu and the Philly Flash

3:00
2 Guiding Light
4 Fantasy
7 General Hospital
9 Ironside
11 Tom and Jerry
W Wed/**Movie:** The Muppet Caper
Thu/**Movie:** Nobody's Perfekt
Fri/**Movie:** Take It From the Top
Tue/**Movie:** Union City

3:30
11 Scooby Doo
S Fri/Crossbar
W Mon/Frank Sinatra

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Wed-Fri/Wonder Woman
Mon-Tue/What's Happening
7 Edge of Night
9 In Search Of
11 Pink Panther
13 Sesame Street (cc)
H Thu/The Violent Earth
Fri/Marco Polo Junior
Mon/**Movie:** Treasures of the Snow
Tue/Red Skelton's More Funny Faces
S Thu/Fractured Flickers
Mon/Benji at Work
Tue/**Movie:** Young and Free

4:30
4 More Real People
5 Mon-Tue/We're Dancing
7 Wed/After School Special
Thu-Tue/People's Court
9 Wed/**Movie:** Cleopatra (1963). Elizabeth Taylor, Richard Burton.
Thu/**Movie:** Cleopatra (1963). Part II. See March 2, 4:30 p.m.
Fri/**Movie:** Cleopatra (1963). Part III. See March 2, 4:30 p.m.
Mon/**Movie:** Mongo's Back in Town (1971). Telly Savalas, Sally Field.
Tue/**Movie:** The Rookies (1971). Darren McGavin, Paul Burke.
11 Happy Days Again
H Wed/Fraggle Rock
S Wed/**Movie:** The Gymnast
Thu/**Movie:** Whitewater Sam
Fri/**Movie:** Heidi
Mon/**Movie:** The Gymnast
W Tue/**Movie:** Thieves

5:00
2 4 7 News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rogers
H Wed/College
Thu/**Movie:** Super Fuzz
Tue/Misunderstood Monsters
W Wed/Judy Garland II
Thu/**Movie:** Union City
Fri/**Movie:** You Light Up My Life
Mon/**Movie:** Heartbeeps

5:30
13 Electric Company
H Fri/Fraggle Rock
S Wed/Hollywood
Mon/Clown White
Tue/**Movie:** Heidi

5:45
H Mon/**Movie:** The Great Muppet Caper

Evening, Mar. 2-4 and 7-8

Wed., Mar. 2

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 Brooklyn College Presents
H Consumer Reports Presents
S **Movie:** Chu Chu and the Philly Flash

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H **Movie:** Swamp Thing
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Hitchhiker's Guide to the Galaxy
31 Righteous Apples
W **Movie:** Thieves

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Answer Wise
31 Say Brother

8:00
2 Seven Brides for Seven Brothers
4 Real People
5 PM Magazine
7 High Performance
9 **Basketball:** Rutgers vs. U. of Rhode Island
11 **Movie:** 21 Hours at Munich (1976). William Holden, Shirley Knight.
13 31 I Remember Harlem
21 All Creatures Great and Small
H **Movie:** I Ought to Be in Pictures
N **Movie:** Bruce vs. Bill
S **Movie:** Chariots of Fire

8:30
5 Carol Burnett

9:00
2 **Movie:** Your Place

SOLUTIONS TO LAST WEEK'S PUZZLES

M	O	N	O	P	O	L	I	E	S	■	S	T	Y	E
I	■	A	■	I	■	O	■	R	■	■	■	R	■	N
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TELEVISION

or Mine (1983). Bonnie Franklin, Robert Klein.
4 Special: Bob Hope's Road To Hollywood
5 Merv Griffin
7 Fall Guy
13 Reagan's New Federalism: Shift or Shaft?
21 The Art of Being Fully Human
31 Life on Earth
W **Movie:** The Border

9:45
H Not Necessarily the News

10:00
5 11 News
7 Dynasty
9 Nine on N.J.
13 Paterson Project
31 The Whales That Wouldn't Die
N **Movie:** Girls on the Beach

10:05
S **Movie:** Funeral Home

10:15
21 To the Manor Born
H Rich Little's Robin Hood

10:30
9 Apple Polishers
11 News
21 To be announced
31 Freedom to Speak

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
13 Masterpiece Theatre: Winston Churchill—The Wilderness Years
21 Hitchhiker's Guide to the Galaxy
W **Movie:** Andy Warhol's Dracula

11:30
2 Hart to Hart
4 Tonight
5 Baretta
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
H **Movie:** Chanel Solitaire

11:35
S Bizarre

12 **MIDNIGHT**
7 The Last Word
N **Movie:** Garden of Beauty
S **Movie:** The Seduction

12:30
4 David Letterman
5 Mission: Impossible
9 Madame's Place
11 Star Trek

12:40
2 **Movie:** Cover Girls (1977). Cornelia Sharpe, Jayne Kennedy.

1:00
7 **Movie:** Great Missouri Raid (1951). Macdonald Carey, Ellen Drew.
9 World Vision Special
W **Movie:** The Rowdyman

1:30
4 11 News
5 Hogan's Heroes

1:40
H **Movie:** The Shootist

2:00
5 **Movie:** A Girl Named Sooner (1975). Cloris Leachman, Richard Crenna.
9 Joe Franklin
11 **Movie:** Lord of the Flies (1963). James Aubrey, Tom Chapin.
S **Movie:** Swamp Thing

2:30
4 Romance Theatre
W **Movie:** Heartland

3:00
4 Mary Tyler Moore
9 **Movie:** The Maids (1975). Glenda Jackson, Susannah York.

3:25
H **Movie:** I Ought to Be in Pictures

3:30
4 Mary Tyler Moore

3:35
S **Movie:** Chariots of Fire

4:00
4 Here's Lucy
11 Candid Camera

4:16
5 Love, American Style

4:30
11 Abbott & Costello
W Judy Garland II

5:00
11 Watch on Washington

5:15
H Not Necessarily the News

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

Thu., Mar. 3

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 N.Y.U. Broadcast Lab
S Doobie Brothers

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Hitchhiker's Guide to the Galaxy
31 New Voice
H Fleetwood Mac
W **Movie:** Dragonslayer

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Today's Black Woman
S **Movie:** Jamboree in the Hills

8:00
2 Magnum, P.I.
4 Special: The Kids From Fame
5 PM Magazine
7 Condo
9 **Movie:** Journey to the Unknown (1969). Vera Miles, Patty Duke.
11 **Movie:** Smile, Jenny, You're Dead (1974). David Janssen, Andrea Marcovicci.
13 Enterprise: The New Space Race
21 Long Island Week
31 I Remember Harlem
H **Movie:** Shoot the Moon
N **Movie:** Chan is Missing

8:30
5 Carol Burnett
7 Amanda's
13 Sneak Previews
21 Feeling Fine

9:00
2 Simon & Simon
4 Gimme a Break
5 Merv Griffin
7 Too Close for Comfort
13 Mystery! The Agatha Christie Stories (cc)
21 Sneak Previews
31 Humanities Through the Arts
S **Movie:** Quest for Fire
W **Movie:** Knightriders

9:30
4 Cheers
7 It Takes Two
21 This Old House
31 Understanding Human Behavior

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 Newark and Reality
13 **Movie:** Cape Fear (1962). Gregory Peck, Polly Bergen.
21 American Challenge
31 Japan: Living/Changing Tradition
H **Movie:** Chariots of Fire
N **Movie:** Rashomon

10:30
9 Meet the Mayors
11 News
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
21 Hitchhiker's Guide to the Galaxy
31 Focus on Society
S Loving Friends and Perfect Couples

11:30
2 Quincy
4 Tonight
5 Baretta
7 News Viewpoint
9 Racing From Roosevelt
11 Saturday Night
21 Latenight
31 American Story, Part I
S A New Day in Eden
W **Movie:** Private Lessons

12 **MIDNIGHT**
9 Paul Hogan
N **Movie:** Love on the Run
S Doobie Brothers

12:05
H Fleetwood Mac

12:30
4 David Letterman
5 Mission: Impossible
9 Madame's Place
11 Star Trek

12:40
2 McCloud

1:00
7 **Movie:** Legend of Custer (1968). Wayne Maunder, Slim Pickens.
9 Psychic Phenomena
W **Movie:** Hell Night

1:05
H **Movie:** Super Fuzz

1:30
4 11 News
5 Hogan's Heroes
S **Movie:** The Stunt Man

2:00
2 News Nightwatch
5 **Movie:** Manpower (1941). Edward G. Robinson, Marlene Dietrich.
9 Joe Franklin
11 **Movie:** High Seas Hijack (1978). Peter Graves, Gigi Perreau.

2:30
4 Romance Theatre

2:45
W **Movie:** Nobody's Perfekt

2:50
H **Movie:** Shoot the Moon

3:00
4 Mary Tyler Moore
9 **Movie:** Sam's Song (1974). Robert DiNiro, Jennifer Warren.

3:30
4 Mary Tyler Moore

3:45
S **Movie:** Quest for Fire

4:00
4 Here's Lucy
11 Candid Camera

4:30
11 Abbott and Costello
W **Movie:** Union City

4:50
H Fleetwood Mac

5:00
11 Biography

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

5:45
S **Movie:** Jamboree in the Hills

Fri., Mar. 4

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 Are You Listening
H Video Jukebox
S **Movie:** Shaft of Love

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H Boy Meets Girl

6:45
31 News from City Hall

7:00
2 4 7 News

5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Hitchhiker's Guide to the Galaxy
31 Watch Your Mouth
W **Movie:** Quest for Fire

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
31 Getting to Know Me
H HBO Magazine

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Benson
9 Paul Hogan
11 **Movie:** Just a Little Inconvenience (1977). Lee Majors, Barbara Hershey.
13 Washington Week in Review
31 I Remember Harlem
H **Movie:** Quest for Fire
N **Movie:** Hester Street
S **Movie:** The Wanderers

8:30
5 Healthbeat
7 At Ease
9 **Basketball:** N.J. Nets vs. Chicago Bulls
13 Wall $treet Week

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 Renegades
13 March 4, 1933
21 **Movie:** And the Angels Sing (1944). Dorothy Lamour, Fred MacMurray.
31 Amanecer
W Heart/Santana

9:30
31 Presente

10:00
2 Falcon Crest
4 Remington Steele
5 11 News
7 Tales of the Gold Monkey
13 The Paterson Project
31 Masterpiece Theatre: Winston Churchill—The Wilderness Years
H Rich Little's Robin Hood
N **Movie:** Between the Lines
S **Movie:** Over the Edge

10:10
W Judy Garland

10:30
11 News
13 Godunov: The World to Dance In

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
21 **Movie:** We're Not Dressing (1934). Bing Crosby, Ethel Merman.
H **Movie:** Nighthawks

11:15
W Leonard Report

11:30
2 **Movie:** The Fifth Floor (1980). Dianne Hull, Bo Hopkins.
4 Tonight
5 Baretta
7 Nightline
9 Hawaii Five-O
11 Saturday Night
13 **Movie:** Cape Fear (1962). See Feb. 3, 10 p.m.

11:45
S **Movie:** Nighthawks
W **Movie:** 1001 Erotic Nights

12 MIDNIGHT
7 The Last Word
N **Movie:** The Story of Adele H

12:30
4 David Letterman
5 Soul Train
9 Madame's Place
11 Star Trek

12:45
H George Jones

1:00
7 **Movie:** Catlow (1971). Yul Brynner, Richard Crenna.
9 Psychic Phenomena

1:15
W **Movie:** Turkish Delights

1:30
5 America's Top Ten
11 News
S **Movie:** The Sensuous Nurse

1:45
2 **Movie:** Hustling (1975). Lee Remick, Monte Markham.

2:00
4 News
5 **Movie:** You're a Big Boy Now (1967). Elizabeth Hartman, Geraldine Page.
9 Joe Franklin
11 Best of the Midnight Special
H **Movie:** The Shootist

2:50
S **Movie:** The Wanderers

3:00
4 Uncle Floyd
9 **Movie:** The Looking Glass War (1970). Christopher Jones, Pia Degermark.
11 One Step Beyond
W **Movie:** Silence of the North

3:30
4 Romance Theatre
11 Twilight Zone

3:40
2 **Movie:** The Last Day (1975). Richard Widmark, Barbara Rush.
H **Movie:** Quest for Fire

3:50
5 Off the Set

4:00
4 Mary Tyler Moore
11 Candid Camera

4:03
5 Black News

4:19
5 Love, American Style

4:30
4 Here's Lucy
11 Abbott and Costello

4:45
W Heart/Santana

4:50
S **Movie:** Shaft of Love

5:00
11 Best of Groucho

5:20
H Rich Little's Robin Hood

5:30
2 Public Hearing
7 Listen & Learn
11 Biography

5:35
9 **Movie:** The Electronic Monster (1958). Rod Cameron, Mary Murphy.

Mon., Mar. 7

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
13 3-2-1 Contact (cc)
21 Latenight
31 All About TV

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
S **Movie:** Norman. . . Is That You?
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Up and Coming
W Frank Sinatra

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Answer Wise
31 Opening Night
H Fraggle Rock

8:00
2 Square Pegs
4 Little House: A New Beginning
5 PM Magazine
7 That's Incredible!
9 **Basketball:** N.J. Nets vs. Boston Celtics
11 **Movie:** The Delphi Bureau (1972). Lawrence Luckinbill, Joanna Pettet.
13 Frontline: Children of Pride
21 Jacques Cousteau
31 Today's Black Woman
H **Movie:** The Earthling
N **Movie:** Bad
S **Movie:** The Four Seasons

8:30
2 Small and Frye
5 Carol Burnett
31 Treasures of Ancient Nigeria
W **Movie:** Ticket to Heaven

9:00
2 Alice
4 Living Proof: The Hank Williams Jr. Story
5 Merv Griffin
7 **Movie:** Deadly Lessons (1983). Donna Reed, Larry Wilcox.
31 Cityscope

9:05
13 Great Performances: Ellington: The Music Lives On

9:10
21 River of Sand

9:30
2 One Day at a Time
31 Doris Chase Concepts

10:00
2 Cagney and Lacey
5 11 News
31 Mystery!
H **Movie:** The Legend of the Lone Ranger
N **Movie:** Beau Pere
S Bizarre

10:10
21 History of the S.S.

10:30
9 The Road to L.A.
11 News
S Hollywood
W Best of Floyd

11:00
2 4 7 News
5 M*A*S*H
11 Odd Couple
S **Movie:** The Brute
W **Movie:** Andy Warhol's Dracula

11:15
13 **Movie:** I'm No Angel (1933). Mae West, Cary Grant.

11:30
2 Trapper John, M.D.
4 Best of Carson
5 Baretta
7 Nightline
9 Lie Detector
11 Saturday Night

11:40
H **Movie:** Shoot the Moon

11:45
21 Latenight

12 MIDNIGHT
7 The Last Word
9 Paul Hogan
N **Movie:** Chan Is Missing

12:30
4 David Letterman
5 Mission: Impossible
9 Madame's Place
11 Star Trek
S What's Up America!

12:40
2 Columbo

1:00
7 **Movie:** The Glass Menagerie (1950). Kirk Douglas, Jane Wyman.
9 World Vision Special
W **Movie:** Take It From the Top

1:30
4 11 News
5 America's Top Ten
S **Movie:** Quest for Fire

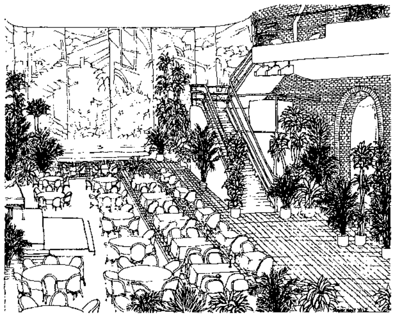
1:45
H The Beast Within

2:00
5 Best of Midday
9 Joe Franklin
11 **Movie:** Interval (1973). Merle Oberon, Russ Conway.

2:30
4 Romance Theatre

3:00
4 Mary Tyler Moore
9 **Movie:** Lifeboat (1944). Tallulah Bankhead, John Hodiak.
W **Movie:** Knightriders

3:15
S Bizarre



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3:20
5 Off the Set

3:25
H **Movie:** Kill and Kill Again

3:30
4 Mary Tyler Moore

3:45
S **Movie:** The Four Seasons

3:50
5 Black News

4:00
4 Here's Lucy
11 Candid Camera

4:20
5 Love, American Style

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
4 Health Field
7 Listen & Learn
11 News

5:45
S Benji at Work

Tue., Mar. 8

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 Women: NY Edition
H **Movie:** Wilderness Family, II

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Que Pasa U.S.A.?
S **Movie:** Bobby Deerfield
W **Movie:** Union City

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Warmly, Leo
31 Tony Brown's Journal

8:00
2 How Bugs Bunny Won the West
4 **Movie:** The Swarm (1978). Michael Caine, Henry Fonda.
5 PM Magazine
7 Happy Days (cc)
9 Apple Polishers
11 **Movie:** The Seekers (1983). Randolph Mantooth, Edie Adams. Part I.
13 Nova (cc)
31 With Ossie and Ruby
H **Movie:** The High and the Mighty
N **Movie:** Between the Lines

8:30
2 Bugs Bunny Mystery Special
5 Carol Burnett
7 Laverne & Shirley (cc)
9 Lie Detector
31 Detroit Black Journal
W **Movie:** Making Love

9:00
2 **Movie:** The Mirror Cracked (1980). Angela Lansbury, Elizabeth Taylor.
5 Merv Griffin
7 Three's Company
9 **Hockey:** N.Y. Islanders vs. St. Louis Blues
21 Masterpiece Theatre: Winston Churchill—The Wilderness Years
31 Humanities Through the Arts
S **Movie:** Pajama Tops

9:05
13 **Movie:** My Brilliant Career (1979). Judy Davis, Sam Neill.

9:30
7 9 to 5
31 Understanding Human Behavior

10:00
4 St. Elsewhere
5 11 News
7 Hart to Hart
21 Masterpiece Theatre: Winston Churchill—The Wilderness Years
31 Japan: Living/Changing Tradition
N **Movie:** The Girls on the Beach

10:25
H Not Necessarily the News

10:30
11 News
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
11 Odd Couple
21 Night Bombers
31 Focus on Society
H **Movie:** I Ought to Be in Pictures
S Loving Friends and Perfect Couples
W **Movie:** Turkish Delight

11:10
13 American Playhouse: Who Am I This Time?

11:30
2 Quincy
4 Best of Carson
5 Baretta
7 Nightline
9 **Hockey:** N.Y. Rangers vs. Vancouver Canucks
11 Saturday Night
31 The American Story, Part I
S A New Day in Eden

12 **MIDNIGHT**
7 The Last Word
21 Latenight
N **Movie:** Rashomon
S **Movie:** The Stunt Man

12:30
4 David Letterman
5 Mission: Impossible
11 Star Trek

12:40
2 McMillan and Wife

12:55
H **Movie:** Nighthawks

1:00
7 **Movie:** From the Terrace (1960). Paul Newman, Joanne Woodward. Part I.
W **Movie:** Odd Job

1:30
4 11 News
5 Hogan's Heroes

2:00
2 News
5 **Movie:** Public Enemy (1931). James Cagney, Jean Harlow.
11 **Movie:** Jory (1971). B.J. Thomas, John Marley.

2:15
S **Movie:** The Sensuous Nurse

2:30
4 Romance Theatre
9 Madame's Place

2:35
H Red Skelton's More Funny Faces

3:00
4 Mary Tyler Moore
9 **Movie:** The Movie Murderer (1970). Arthur Kennedy, Robert Webber.
W **Movie:** Making Love

3:30
4 Mary Tyler Moore
H **Movie:** The High and the Mighty

3:35
S **Movie:** Pajama Tops

3:47
5 Love, American Style

4:00
4 Here's Lucy
11 Candid Camera

4:30
11 Abbott and Costello

5:00
11 Biography
W Shorts and Music

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

S **Movie:** Young and Free

Weekend, Mar. 5-6

Sat., Mar. 5

6:00
2 Patchwork Family
4 Journey to Adventure
5 Pattern For Living
11 Jack Anderson Confidential

6:30
4 Pop Goes the Country
5 Insight
7 News
11 Candid Camera
H **Movie:** Nobody's Perfekt

7:00
2 Captain Kangaroo
4 Sonrisas
5 World Tomorrow
7 So You Think You Got Troubles?!
9 News
11 Dr. Snuggles
S The New Maid

7:25
13 Electric Company

7:30
4 Infinity Factory
5 Bullwinkle
7 Davey and Goliath
9 Bullseye
11 Pink Panther

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Cartoons
13 Sesame Street (cc)
31 Carrascolendas
H **Movie:** Little Mo
S **Movie:** Small Town Girl

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich
9 Apple Polishers
11 Sport Billy
31 Oye Willie

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 Waltons
9 Nine on N.J.
11 Wall Street Journal Report
31 La Esquina

9:15
13 Mister Rodgers

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
31 Mundo Real

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 Dr. Who
11 Gospel Hour
13 Life on Earth (cc)
31 Sonrisas
S **Movie:** Enchantment
W Yesterday's Theatre: Boots and Saddles

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?
H Red Skelton's More Funny Faces

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and Amazing Spider Man
7 Mork and Mindy Hour
9 All Star Wrestling
11 Hee Haw
13 Oceanus
31 Humanities Through the Arts

11:30
2 Bugs Bunny/Road Runner
13 Oceanus
H **Movie:** Chariots of Fire

11:45
W **Movie:** Barbarella

12 **NOON**
2 Gilligan's Planet
4 Jetsons
5 Big Valley
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Congoleum Tennis Classic
21 Gourmet Cooking
31 Understanding Human Behavior
S **Movie:** Super Fuzz

12:30
2 Fat Albert
4 Flash Gordon
7 American Bandstand
11 One Step Beyond
21 This Old House

1:00
2 Black Star
4 **Basketball:** Villanova vs. Georgetown
5 Special: Make Believe Marriage
9 **Movie:** The Crazies (1976).
11 At the Movies
21 Victory Garden
31 Japan: Living/Changing Tradition

1:30
2 Children's Film Festival
7 Sha-Na-Na
11 Happy Days Again
21 Square Foot Gardening
H Fleetwood Mac
W **Movie:** Odd Job

2:00
2 Kidsworld
5 6 Million Dollar Man
7 Like It Is
11 Laverne and Shirley
13 This Old House (cc)
21 Lap Quilting
31 It's Everybody's Business
S Mark Twain Theatre

2:30
2 Public Hearing
11 Sanford and Son
13 American Playhouse: The File on Jill Hatch, Part III (cc)
21 Gourmet Cooking
H **Movie:** The Great Muppet Caper

3:00
2 **Movie:** Where Have All the People Gone? (1974). Peter Graves, Kathleen Quinlan.
4 **Basketball**
5 **Movie:** Bruce Lee: His Last Days, His Last Nights (1977).
7 Sportsbeat
9 **Movie:** The Fly (1958). Vincent Price, Patricia Owens.
11 **Movie:** Welcome to Hard Times (1967). Henry Fonda, Janice Rule.
21 This Old House
31 Focus on Society

3:30
7 Professional Bowlers Tour
13 Sneak Previews
21 Victory Garden
S **Movie:** Jamboree in the Hills
W **Movie:** Stripes

4:00
13 Nova (cc)
21 Square Foot Gardening
31 The American Story, Part I

4:30
2 Sports Saturday
H **Movie:** Little Mo

4:45
21 Sesame Street

5:00
4 **Golf:** The Inverrary Classic
5 Mission: Impossible
7 Wide World of Sports
9 Outer Limits
11 Chips Patrol
13 America's Black Forum
31 Cross Country Ski School
S **Movie:** Bobby Deerfield

5:30
13 Open Mind
31 Lawmakers
W **Movie:** Rowdyman

5:55
21 National Geographic Special: Rain Forest

6:00
2 Channel 2 the People
4 News
5 Starsky & Hutch
9 Racing From Aqueduct
11 Star Trek
13 Lawmakers
31 Searching

6:30
2 4 7 News
9 In Search Of
13 Mainstream
31 European Television

7:00
2 News
4 Prime of Your Life
5 Welcome Back, Kotter
7 Special Report: Cell Block B
9 The Saint
11 Dance Fever
13 Inside Albany
21 Something Special: Peggy Lee
31 New Voice
H Fleetwood Mac
S **Movie:** Super Fuzz
W **Movie:** Chariots of Fire

7:30
2 2 on the Town
4 Glen Campbell Music Show
5 All in the Family
7 New York People
11 Solid Gold
13 Agronsky & Company
31 Opening Night

8:00
2 Wizards and Warriors
4 Diff'rent Strokes
5 **Movie:** Forty-Second Street (1933). Ruby Keeler, Dick Powell.
7 T.J. Hooker
9 **Movie:** Duffy (1968). James Coburn, James Mason.
13 Years of Darkness: The Gathering
21 Song by Song II: Johnny Mercer
31 Black Stream
H **Movie:** Chariots of Fire
N **Movie:** Atomic Cafe

8:30
4 Silver Spoons
11 **Movie:** Sunset

Boulevard (1950). Gloria Swanson, William Holden.

9:00
2 **Movie:** The Jazz Singer (1980). Neil Diamond, Laurence Olivier.
4 Teacher's Only
7 Love Boat (cc)
21 Broadway Plays Washington: Kennedy Center Tonight
31 NYU Broadcast Lab
S **Movie:** Chariots of Fire

9:15
13 Wasn't That a Time! The Weavers
W **Movie:** Pretty Baby

9:30
31 Women: NY Edition

10:00
4 Labor in the Promised Land
5 News
7 Fantasy Island
9 Latin New York
31 Sound Festival
H **Movie:** Shoot the Moon
N **Movie:** Where the Boys Are

10:30
5 Black News
9 N.Y. Report
11 News

11:00
5 **Movie:** The Private Files of J. Edgar Hoover (1978).
7 News
9 Paul Hogan
11 Odd Couple
13 **Movie:** My Sweet Charlie (1970). Patty Duke, Al Freeman Jr.

11:05
S Bizarre

11:15
7 News
W **Movie:** Roommates

11:30
2 News
4 Saturday Night Live
9 Harness Racing From Roosevelt Raceway
11 Streets of San Francisco
S **Movie:** Funeral Home

11:45
7 **Movie:** The Wrecking Crew (1968). Dean Martin, Elke Sommer.

12 MIDNIGHT
9 Championship Wrestling
N **Movie:** Stolen Kisses

12:05
H Not Necessarily the News

12:15
2 Sportspeople

12:30
2 **Movie:** Who Is the Black Dahlia? (1975). Efrem Zimbalist Jr., Lucie Arnaz.
11 Best of the Midnight Special

12:35
H **Movie:** Little Mo

1:00
4 Evening at the Improv
9 **Movie:** The Phantom of the Opera (1943). Nelson Eddy, Susanna Foster.
W **Movie:** Justine

1:05
S **Movie:** Diner

1:15
5 **Movie:** Half a Sixpence (1968). Tommy Steele, Julia Foster.

1:30
11 News

1:50
7 **Movie:** The Liquidator (1966). Rod Taylor, Trevor Howard.

2:00
4 Uncle Floyd
11 Solid Gold

2:30
4 Mary Tyler Moore
W **Movie:** Stripes

2:36
2 **Movie:** It's Good to Be Alive (1974). Paul Winfield, Ruby Dee.

3:00
4 Mary Tyler Moore
9 **Movie:** Homebodies (1974). Paula Trueman, Frances Fuller.
11 **Movie:** Don't Drink the Water (1969). Jackie Gleason, Estelle Parsons.
H Fleetwood Mac
S **Movie:** Bobby Deerfield

3:30
4 Here's Lucy

4:00
H **Movie:** Shoot the Moon

4:30
W **Movie:** Rowdyman

4:37
2 **Movie:** The Man Inside (1976). James Franciscus, Stefanie Powers.

4:45
S Bizarre

5:00
11 Biography

5:15
S **Movie:** Enchantment

5:30
9 Comment
11 Christopher Closeup

5:45
11 Davey and Goliath

Sun., Mar. 6

6:00
4 Sermonette
9 N.Y. Report
11 I Dream of Jeannie
H **Movie:** Heartland

6:30
2 Mr. Moon's Magic Circus
4 Agriculture U.S.A.
7 9 News
11 Candid Camera

7:00
2 Captain Kangaroo
4 Joy of Gardening
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller
S **Movie:** Our Very Own

7:25
13 Electric Company

7:30
4 Journey to Adventure
5 Time for Timothy
7 Insight
9 Jack van Impe Presents

8:00
2 For Our Times
4 Twice a Woman
5 Jimmy Swaggart
7 Christopher Closeup
9 To be announced
11 Frederick K. Price
13 Sesame Street
H Rich Little's Robin Hood

8:30
2 Way to Go
4 Here's Lucy
7 Directions
9 Day of Discovery
S **Movie:** Whitewater Sam

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Like It Is
9 Oral Roberts
11 Return to the Planet of the Apes
H HBO Magazine

9:15
13 Mister Rodgers

9:30
4 That Teen Show
5 **Movie:** The Paleface (1948). Bob Hope, Jane Russell.
9 Point of View
11 Josie and the Pussycats
H **Movie:** On the Right Track

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
13 Great Decisions
S **Movie:** Rough Cut
W **Movie:** The Muppet Caper

10:30
2 Public Hearing
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
4 First Estate
5 **Movie:** Tarzan and the Jungle Boy (1968). Mike Henry, Alizia Gur.
9 Make Peace With Nature
11 Three Stooges
13 Frontline

11:30
2 Face the Nation
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Here Come the Co-Eds (1945). Bud Abbott, Lou Costello.
H Fraggle Rock

12 NOON
2 **Basketball:** N.J. Nets vs. Philadelphia 76ers.
4 News 4orum
9 Robert H. Schuller
13 Years of Darkness: The Gathering
21 Antiques and Americana
H **Movie:** I Ought to Be in Pictures
S **Movie:** Pray TV
W **Movie:** Nobody's Perfekt

12:30
4 Meet the Press
7 Eyewitness News Conference
21 Magic of Decorative Painting

1:00
4 **Basketball:** Memphis State vs. Louisville
5 **Movie:** Palm Springs Weekend (1963). Troy Donahue, Connie Stevens.
7 People's Court
9 **Movie:** Mitchell (1975). Joe Don Baker, Martin Balsam.
11 **Movie:** The Girl, the Gold Watch and Dynamite. Lee Purcell, Philip MacHale.
13 Great Performances: Die Walküre, Acts II-III
21 Washington Week in Review

1:30
7 USFL Football
21 Wall Street Week

2:00
21 Broadway Plays Washington! Kennedy Center Tonight
H HBO Magazine
S **Movie:** Our Very Own
W **Movie:** The Border

2:30
2 **Basketball**
H **Movie:** Heartland

3:00
4 **Golf:** Inverrary Classic
5 **Movie:** Hail, Hero (1969). Michael Douglas, Teresa Wright.
9 **Movie:** Dead Men Tell No Tales (1971). Judy Carne, Christopher George.
11 **Movie:** Broken Lance (1954). Spencer Tracy, Katy Jurado.

3:30
S **Movie:** Swamp Thing

4:00
31 Washington Week in Review
W **Movie:** Heartland

4:15
13 American Interests

4:30
2 Sports Sunday
31 Lawmakers
H Rich Little's Robin Hood

4:45
7 Wide World of Sports
13 Tony Brown's Journal

5:00
4 Sports World
5 Kojak
9 Those Amazing Animals
11 **Movie:** The Magnificent Seven (1960). Steve McQueen, Eli Wallach.
21 Starring Katharine Hepburn
31 Inside Washington
S Divorce

5:20
13 Firing Line

5:30
31 Cityscope
H **Movie:** On the Right Track

6:00
2 4 7 News
5 **Movie:** The Best Man (1964). Henry Fonda, Cliff Robertson.
9 Road to L.A.
31 All About TV
S **Movie:** The Learning Tree
W **Movie:** Cloud Dancer

6:25
13 Wasn't That a Time! The Weavers

6:30
2 4 7 News
31 Searching

7:00
2 60 Minutes
4 Voyagers!
7 Ripley's Believe It or Not!
9 Rangers Close-up
21 The Art of Being Fully Human
31 Rebop

7:30
9 Outdoor Life
11 At the Movies
31 Getting to Know Me
H Fraggle Rock

8:00
2 Archie Bunker's Place
4 CHiPS
5 **Special:** First Governor's Conference
7 Matt Houston
9 Straight Talk
11 Wall Street Journal Report
13 Life on Earth
21 Mystery! The Agatha Christie Stories
31 Black Stream
H **Movie:** I Ought to Be in Pictures
N **Movie:** Garden of Beauty
S **Movie:** A Little Sex
W **Movie:** Diner

8:30
2 Gloria
11 Lawrence Welk
31 Burglar Proofing

9:00
2 Jeffersons
4 **Movie:** The Demon Murder Case (1983). Eddie Albert, Cloris Leachman.
5 N.J. News Special: Emergency Room
7 **Movie:** Tainted Love. Phoebe Cates, Pamela Bellwood.
9 It Is Written
31 Amanecer

9:05
13 Masterpiece Theatre: Winston Churchill: The Wilderness Years

9:10
21 **Movie:** Secret Agent (1936). Madeleine Carroll, Robert Young.

9:30
2 One Day at a Time
9 The World Tomorrow
11 Paul Anka
31 Presente

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Fawlty Towers
31 The Time Has Come
H **Movie:** Quest for Fire
N **Movie:** Bruce vs. Bill
S A New Day in Eden
W **Movie:** Vice Squad

10:15
13 Night Bombers

10:30
5 Sports Extra
11 From the Editor's Desk
31 Searching Special
S A New Day in Eden

11:00
2 4 7 News
5 Off the Set
9 Madame's Place
11 Odd Couple
21 Hitchhiker's Guide to the Galaxy
S **Movie:** Shoot the Moon

11:10
13 Making M*A*S*H

11:15
2 7 News

11:30
5 David Susskind
11 Honeymooners

11:45
2 Sports Update
4 **Movie:** MacArthur (1977). Gregory Peck, Ed Flanders.
7 Sports Special
H Rich Little's Robin Hood
W **Movie:** Violette

12 MIDNIGHT
2 **Movie:** Fer-de-Lance (1974). David Janssen, Hope Lange.
7 **Movie:** The Great Ice Rip-Off (1974). Lee J. Cobb, Gig Young.
9 Barry Farber
11 Laugh Trax
N **Movie:** The Chain Reaction

12:50
H **Movie:** Heartland

1:00
9 **Movie:** The Night Digger (1971). Patricia Neal, Pamela Brown.
11 News

1:05
S **Movie:** The Seduction

1:30
7 **Movie:** The Vatican Affair (1969). Walter Pidgeon, Ira Furstenberg.
11 It's Your Business

1:45
4 Mary Tyler Moore

2:15
4 Visiones

2:25
H **Movie:** On the Right Track

2:45
4 First Estate

3:00
9 **Movie:** The Snake Pit (1948). Olivia de Havilland, Mark Stevens.
S **Movie:** The Unseen

4:05
H **Movie:** Quest for Fire

4:35
S **Movie:** Swamp Thing

5:30
4 Health Field
9 Morning Stretch

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS	
B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: Nodine Farm sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed whole fish. Res. sug. Open daily 11:30-10. **(I)** MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sat. 4-4 a.m., Sun. 4-2. Dancing and ent. Thurs-Sun. **(I)** AE, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: sautéed shrimp with mango sauce, rack of lamb for two. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Br Sun 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat to 1 a.m., Sun noon-midnight. **(I-M)** AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun **(I-M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3 chamber music. **(M)** AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JEANNE'S—305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, suprême of stuffed chicken. Res. sug. L Mon.-Sat. 11:30-2:30. D daily 6-11. Early bird D 6-7. Br Sun. noon-3. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

R.J.'S BARBECUE—220 Madison Ave., at 37th St., 889-5553. Casual. American. Spcls: barbecued chicken, 4 types of ribs, homemade desserts. Open Mon.-Fri. 11 a.m.-1 a.m., Sat. from 4. Br Sun. noon-4. D Sun. 4-11. Ent. Fri.-Sat. 10-1 & Br Sun. Private parties for 50-100. **(I)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SABRINA'S—106 E. 19th St., 477-6220. Casual. Italian. Spcls: lasagna verdi al forno, chicken Sabrina, shrimp Giuseppe. Res. sug. L Mon.-Fri. 11-4. D daily 4-10:45. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

SHALIMAR—39 E. 29th St., 889-1977/684-8327. Casual. Indian-Pakistani. Spcls: chicken tandoori, chicken karahai kebab, fish masala. Res. sug. Open daily noon-midnight. Complete L & D. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76' —** 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit

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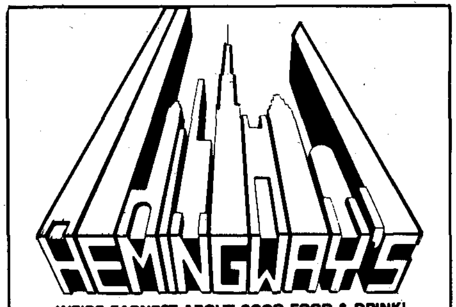
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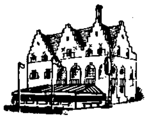
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glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Casual. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de vaau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RICH AND FAMOUS—227 E. 45th St., 986-6085. Dress opt. Hunan-Shanghai-Peking-Szechuan. Spcls: orange beef, seafood combination, chicken & shrimp Szechuan style. Res. sug. Open daily 11:30 a.m.-11 p.m. Pianist nightly 7-10. Private parties. **(I)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRACY'S—994 First Ave., bet. 54th & 55th Sts., 888-0018. Jackets required after 6. French. Spcls: loin of lamb stuffed with lamb mousseline, medallions of pork with blackpepper and orange, veal chop with sun-dried tomatoes. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3:30. D Mon.-Sat. 6-midnight, Sun. to 10:30. Ent. nightly. **(M)** AE, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant &**

Cocktail Lounge: Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E)**. Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, Sun. 2-12:30 a.m. **(M)** AE, CB, DC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sat. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-3. D daily 3-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. **(M).** AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish-Mexican. Spcls: paella à la Valenciana, mariscada bilbaina, Mexican combination. Res. sug. Open daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—45/49 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medallions of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. **(E)** AE, DC.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

PERGOLA—252 W. 46th St., 664-8692. Casual. French. Spcls: fillet of sole, coq au vin, beef bourguignonne. L Tues., Thurs., Fri. noon-2:30, Wed & Sat. from 11. D Tues.-Sat. 4-9. Closed Sun. & Mon. **(I)** AE, MC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7.

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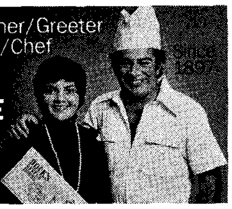

(M). Rainbow Grill: Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

THE GALLERY—1063 First Ave., at 58th St., 759-4200. Casual. American-French. Spcls: breast of duckling with blackcurrent, sauteed calves liver in shallots and red wine vinegar, fresh fish. Res. sug. L Mon.-Fri. noon-3:30. D daily 6-11. Br Sun. noon-3:30. Private parties for 50. Pianist Thurs.-Sun. **(M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Arnie Grant Quartet for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, polio alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. L Mon.-Fri. noon-2:30 D Mon.-Sat. 7-11:30. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Continental. Spcls: baby rack of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Mon.-Sat. 5-11. Dancing Fri.-Sat. from 11. Private parties. Closed Sun. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: mousse of smoked trout with horseradish, veal piccata with crayfish cream, escalope of salmon with mint, poached pear stuffed with almond pastry cream and sauced with minted raspberry. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's**—1501 Second Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

AESOP'S TABLE—2787 Broadway, at 107th St., 662-0083. Casual. Greek. Spcls: lamb hunter style, moussaka, broiled fresh fish. Res. sug. Open Tues.-Sun. 11:30 a.m.-11:30 p.m. Private parties for 15-70. Closed Mon. **(I)** MC, V.

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M)** **Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. B Mon.-Fri. 7:30-10:30. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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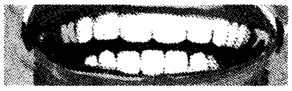

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HOUSES TO SHARE

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SUMMER RENTALS

Nantucket Island—Prime house rentals avail. this season. For best selection call now. The Maury People. 35 Main St. Nantucket Mass.02554. 617-228-1881

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: one time ad—$230.00 per inch; two consecutive ads—$205.00 per inch per issue; three consecutive ads—$190.00 per inch per issue; four consecutive ads, $175.00 per inch per issue. Long term rates also available. All ads accepted at the discretion of the publisher. Larger sizes available in increments of ¼ inch. Extra $10 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular *New York* magazine Classified.

SUMMER WATERFRONTS

Sag Harbor 2 bedroom charmer, prime street..	$ 6,500
Northaven spacious contemporary POOL.....	16,500
Montauk sprawling contemporary OCEAN....	40,000
Baypoint 2 bedroom with boat................	5,500
Southampton exclusive compound - all comforts for all generations................	40,000
Northaven 3 bedroom contemporary SUNSETS.	8,500
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NEW YORK

The Working Classified

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 469

BY MARY ANN MADDEN

Q. What film is shown when Christmas is coming?
A. FATTER GOOSE

Q. Name a well-known painter and tosspot.
A. JOHN SINGER BARGENT.

Q. What was said of the unkindest cute of all?
A. ET TU, BRUCE.

Above, the question game with a switch. Competitors are invited to provide a question, the answer to which is altered by a one-letter substitution. (Answers may be familiar phrases, names, titles, etc.)

Results of Competition 466, in which you were asked to invent titles for made-for-TV films, based on the actual example, SKI LIFT TO DEATH.

Report: Great fun judging this, and hard to decide on winners. Everyone, it seemed, had an ear for it. A few repeat themes: THE PAC MAN MURDERS. THE VALLEY OF THE VALLEY GIRLS. THE MALIBU CONDO MURDERS. RETURN OF THE NIGHT OF THE FROG PERSON IN THE BERMUDA TRIANGLE. THE JOAN COLLINS STORY (go figure). And, FACE LIFT TO DEATH. Bonus: a graceful letter from Mr. Gerald Abrams, executive producer of SKI LIFT TO DEATH. We thank him for his good humor. By the way, SWAMP THING is on Cable TV as we speak.

First Prizes of two-year subscriptions to "New York" to:

GIVE ME BACK MY FACE
Natalie Windsor, Chicago, Ill.

SAY CHEESE AND DIE
Angelo Papa, Trenton, N.J.

A BULLET FOR MOTHER
J. F. Kelly, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

DON'T TELL THEM WHAT I DID
Ruth Migdal, Brooklyn

GEEK!
Elisa Matson, Ridgewood, N.J.

ABRA CADAVER
Claire Bazinet, Flushing, N.Y.

SKI LIFT TO DEATH, II
Dennis Emerson, Harriman, N.Y.

And Honorable Mention to:

ASTRONAUT MOM
Terry Harden, McConnellsville, N.Y.

A PICNIC WITH ADAM AND THE ANTS
Angela Morakis, Boca Raton, Fla.

DEATH–ROW LOVE
Trey Friedman, Brooklyn

HAYRIDE TO HELL . . . AND BACK
G. Hunt, New Fairfield, Conn.

A MAN CALLED COACH
Katherine Hanley, Woodhaven, N.Y.

THE KILLER CALLS TWICE
Claire Dunigan, Upper Montclair, N.J.

RED BANK IS NEXT
Robert D. Keen, Long Branch, N.J.

ATTACK OF THE PUSHCART PEOPLE
Alicia Ann Chomo, Wilmington, Del.

THE BEAST OF THE STARLIGHT DISCO
Fred Sahner, N.Y.C.

THE DALLAS COWBOYS CHEERLEADERS GO TO HELL
H. L. McCarthy, Scarsdale, N.Y.
sp. mention: Ed Barr, Oak Lawn, Ill.

POST OFFICE OF THE LIVING DEAD
Bob Pardi, N.Y.C.

HARVEST OF HORROR
Mrs. Gladys Kozuch, Paramus, N.J.

LIBRARY FEVER
Sandra Warner, Chicago, Ill.

JOURNEY TO NOWHERE
Andrea Stuzin Popofsky, N.Y.C.

TEEN WINO
Kathy Daudelin, Brooklyn

REVENGE OF SATAN'S TOUR GUIDE
J. Paul Sutter, London, Ontario

MICHAEL LANDON'S CALIGULA
Robert Tobinski, Chicago, Ill.

A RED BANJO FOR SERGEANT CLIFFORD
Mark Wolfson, Spring Valley, N.Y.

ISLAND OF THE TEENAGE ROBOTS
Sue Knauf, Fairport, N.Y.

WALK INTO HELL AND BACK AND FORTH
Leonard Krasner, Bronx

SUITS
Jay M. Tischenkel, North Miami, Fla.

SHE NEVER KNEW WHAT ATE HER!
Tom Morrow, N.Y.C.

MUCH ADO ABOUT MUFFIN
Msgr. A. V. McLees, St. Albans, N.Y.

THE RECESSION POTATO MURDERS
Michael Swofford, Kansas City, Miss.

YOUNG ZOMBIE DOCTORS IN LOVE
Oliver M. Neshamkin, M.D., N.Y.C.

BLOOD OATH FOR JUDY
Richard Burke, M.D., Ho-Ho-Kus, N.J.

MUTANT IN THE WHITE HOUSE
Mimi Kahn, Oakland, Calif.

THE VATICAN FILES
Bridget A. O'Donnell, Phila., Pa.

THE MAUSOLEUM MURDERS
Michael S. Grossman, Columbia, Md.

REVENGE OF THE KILLER SQUIRRELS
Viktor Blume, Sayville, N.Y.

THE KILLER WORE GARTERS
Judith Cohen, Norwalk, Conn.

AND ROBOT MAKES THREE
Alan Levine, Massapequa, N.Y.

SANTA BROUGHT DEATH
Peggy Kelly, Brooklyn

THE LAW AND SELINA BARSTOW
Megan Jaffee, Villanova, Pa.

SEE YOU IN HELL, DARLING
Phil Levine, Bronx

DADDY–ARE YOU MOMMY NOW?
Richard Helfer, N.Y.C.

TERROR AT 20,000 FEET
Selma Ellis, Glenview, Ill.

90 MINUTES TO KILL
Lino S. Lipinsky, Jr., N.Y.C.

DEATH STALKS THE PATH TRAIN
Harvey W. Owen, N.Y.C.

PRUDENCE AND THE PANDA
Liz Pierce, N.Y.C.

BORED WIVES OF TEL AVIV
Peter Howard, N.Y.C.
sp. mention: Vera Badamo, Brooklyn

DISASTER ON THE SET OF A MADE-FOR-TV MOVIE
Bruce Sherman, Cliffside Park, N.J.

GUILT TRIP
Bonni Riverdahl, Brooklyn

FLIGHT 409–FROM MIAMI TO MURDER
Edward Pille, Rutherford, N.J.

ACID FROM THE SKY
Cynthia Harper, Dayton, Ohio

IT'S MY CHILD, TOO!
Lisa Brickey, McConnellsville, N.Y.

SOMETHING WACKO THIS WAY COMES
J. Emanuele, New Haven, Conn.

LEAP YEAR LUAU
Lynn Baruh, N.Y.C.

SHE-BEASTS FROM OUTER SPACE
Suzie Friedman, Chapel Hill, N.C.

THE GIRL WHO LOOKED LIKE HENRY KISSINGER
Bob Parsons, Haddonfield, N.J.

ALL THE KIDS A GUY COULD WANT
Jeff Leonard, Huntington, N.Y.

THE BILLY GOLDENBERG STORY
Mike Hall, N.Y.C.

SKELETON IN THE DESERT
Simi Kessler, Delray Beach, Fla.

THE TOWN THAT SLEPT AROUND
David Borenstein, Red Bank, N.J.

THE CREATURE FROM THE CENTER OF THE MALL
Eric Brown, East Brunswick, N.J.

MURDER ON THE HOLLYWOOD SQUARES
James Schlotter, Palos Verdes, Calif.

SUGAR AND SPIES
Morey Filler, M.D., San Francisco, Calif.

CURSE OF THE ARMADILLO
Preston D. Schaffer, D.D.S., Brooklyn

MICHAEL: PORTRAIT OF A MALE FLIGHT ATTENDANT
J. Margolin, Los Angeles, Calif.

HOUSEWIFE
Anne Brett, Los Angeles, Calif.

THE LAUGHING-GAS MURDERS
Betty Jairetto, Brooklyn

THE HEARSE JOCKEYS
David I. Warren, Chagrin Falls, Ohio

BACKSTAGE FLING
Kim Kendrick, Boca Raton, Fla.

TO LOVE A REPUBLICAN
Laura Shapp, Seattle, Wash.

PRODUCER FATHER
Lane Maloney, North Hollywood, Calif.

NIGHT JOG TO OBLIVION
Dan Steinbrocker, Los Angeles, Calif.

THE PHANTOM OF RODEO DRIVE
Joel F. Crystal, Scarsdale, N.Y.

DISCO DENIZENS AND THE QUEEN OF PUNK
Edward Elliott, San Diego, Calif.

JENNIFER'S SECRET
Bob Burke, N.Y.C.

SOMETHING TERRIBLE HAPPENED TO JENNIE
Mark Schlossberg, Columbia, Md.

KUNG FU BLONDE
Michael Craw, Ann Arbor, Mich.

DEATH AT WEST POINT
Jerry Rogan, N.Y.C.

ASSIGNMENT: MASSACRE
Deborah Youngblood, Seattle, Wash.

PYTHON IN THE ORPHANAGE
John Leary, Chicago, Ill.

A GIANT CLAM IS WAITING
Mitsu Yamamoto, N.Y.C.

THE PIRATE, THE PIMP, AND THE PUPPY
Charles J. Matonti, Queens

DIVORCE, LAKE TAHOE STYLE
Dr. and Mrs. Myron Leiman, Mineola, N.Y.

THE DEVIL'S TOW-TRUCK
Bob Buege, Greenfield, Wis.

WORKS TOO HARD WOMAN
Lynn Samas, Akron, Ohio

MAYBERRY: THE FINAL SOLUTION
Laurice Firenze, N.Y.C.

BAT OUT OF HELL
John Sowa, Sacramento, Calif.

JOHN LOVES JODY
J. Snyder, Los Angeles, Calif.

YOUR JEANS ARE IN THE DRYER—The Story of a Runaway Mom
Mark Lawrence, Boston, Mass.

DEATH TRAIN TO THE PLANE
Steve Pilewicz, Jersey City, N.J.

CYANIDE SAYONARA
J. M. Riordan, Laguna Beach, Calif.

THE HOT-TUB MASSACRES
Marc Arenberg, Phila., Pa.

TO LOVE, HONOR, AND DESTROY
T. J. McDonnell, Phila., Pa.

THE LAST TACKLE
Verona Louise, Phila., Pa.

THE ALICE FOSTER STORY
Gina Mollick, Boca Raton, Fla.

THE HORROR AT 755 SECOND AVENUE
J. A. Yard, Montreal, Quebec
sp. mention: Jack Schindler, Brooklyn; J. Christiansen, Port Washington, N.Y.

Competition Rules: One entry only should be sent to Competition Number 469, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by March 11. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 4 issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.**

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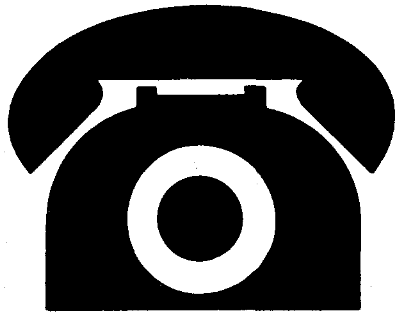

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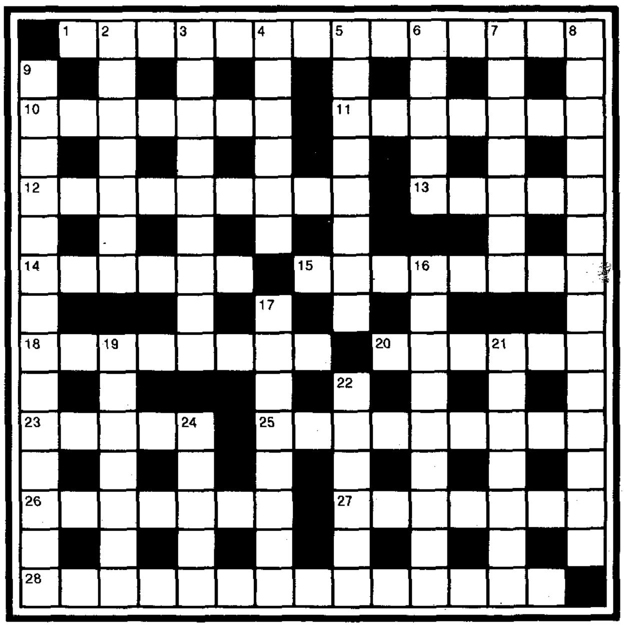
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Place teachers in railway posts. (14)
10 Work in the theatre. (7)
11 Hastened back with speed, truth to tell? (7)
12 Sounds like low dogs and top dogs engaged in cover-ups! (9)
13 Sporting equipment used by politician during stint. (5)
14 Be very hungry for sea-food around the early hours. (6)
15 Sit out during the ball interval. (8)
18 Enjoyed being about to smash shield. (8)
20 Complete swimmer without within? (6)
23 Instrument plant. (5)
25 Storms give the fleet trouble when caught in certain extremities. (9)
26 About to summon to court? Right! He probably does it in verse! (7)
27 A root in awkwardly pompous language. (7)
28 The teetotaller suited? (7, 7)



Down

2 The more peculiar proposition. (7)
3 Beverage containers cause pain during trials. (3, 6)
4 Need to change after work, so made a start. (6)
5 In order to obtain a description of the good life? (8)
6 Arranges in groups and types. (5)
7 So a vein is damaged during the act of escaping. (7)
8 English set pace in jumping of course! (14)
9 Wise sayings collected, biblically speaking? (4, 2, 8)
16 Arm strain may be caused by such craft. (9)
17 SF killer is heart-broken during the hours of light. (5, 3)
19 Catty juvenile? (4, 3)
21 I act with unusual lies in worship. (7)
22 A corps our one means of defence. (6)
24 A court alternative for the players. (5)

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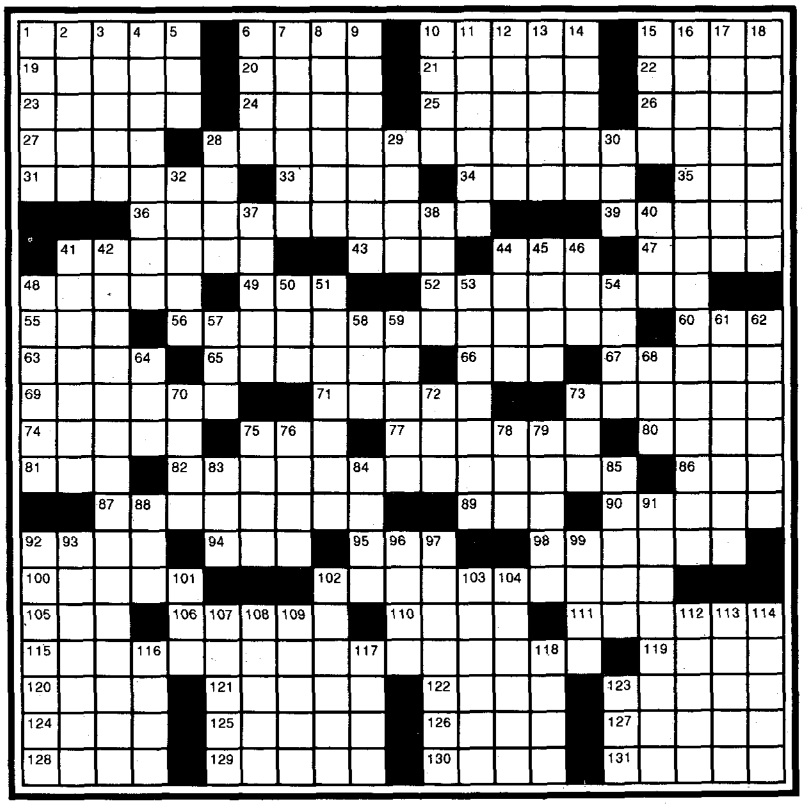
'THE BARD ON LARD': CUE CROSSWORD / By Maura B. Jacobson

Across

1 Black-suit card
6 Had seconds?: Caesar
10 Moslem leaders
15 Graf ——
19 Less rambunctious
20 "Two owls and ——"
21 Pine Tree State
22 Saucer holdings
23 Voice a view
24 Coral shoal
25 "Oz" songwriter
26 Keep —— (persist)
27 Booby-prize place
28 Prominent paunch: "Henry VIII"
31 In a spin
33 Crewcut's opposite
34 Crimean native
35 Word with whiz
36 Hamlet's "too too"
39 Adulterate
41 Of a heart valve
43 Antipole of N.N.W.
44 Rainy mo.
47 Canadian Indian
48 Feel intuitively
49 Anger
52 Used a sieve
55 Business abbr.
56 Having a lot extra poundage: "Troilus"
60 —— Vegas
63 Female equine
65 Pulls the trigger
66 Part of E.N.T.
67 Turn inside out
69 O'Neill title figure
71 Feldshuh of "Yentl"
73 "And a —— steer her by"
74 Moves like a frog
75 "—— was saying. . ."
77 Novelist Marcel
80 Not a —— (no one)
81 Asner namesakes
82 What overeating does: "Henry IV, Pt. I"
86 After pict or text
87 What a signora is
89 Lib cause letters
90 David's oldest son
92 Weathercock
94 Ron of the Dogers
95 —— Lanka
98 Electrical units
100 Hearth
102 Falstaff facial feature, to the bard
105 Day of rest: abbr.
106 Kind of beer
110 Guileless
111 "—— Fables"
115 Pistol's remark to gluttons
119 Meadowlands gait
120 Congo river
121 —— a customer
122 "How sweet ——!"
123 Crop up
124 Rhythmic cadence
125 Old Roman date
126 Most of a giraffe
127 On the wagon
128 Lowell and Carter
129 Impertinent
130 Monograms for Ike
131 Stage whisper

Down

1 Calpurnia's dress
2 Type of melon
3 Mennonite sect
4 Certain drillers
5 Before, to poets
6 Produce income
7 "—— News Bears"
8 Start golfing
9 Opens, as a flag
10 "Diary of —— Housewife"
11 Round Table knight
12 Poet Doolittle
13 "—— of robins. . ."
14 Actress Berger
15 Con game
16 Advice to the obese: Puck
17 Unisexual
18 Arts lover
28 Jacobsson of Swedish films
29 Negatives
30 Table scrap
32 Composer Ned
37 Peter —— Tchaikovsky
38 Mobutu —— Seko (Zaïre leader)
40 Scoring serve
41 Threatened
42 Result of food binges: "Henry IV, Pt. II"
44 Sector
45 Former TV host
46 Ullman
48 Metaphor's kin
50 Greek letter
51 Rush of feeling
53 "—— of the brave"
54 Russian refusal
57 Seabees' org.
58 Branch of the Sioux
59 Invitation abbrs.
61 Toscanini, et al.
62 Taken illegally
64 U.K., formerly
68 Anatomical duct
70 Largest continent
72 Coach Parseghian
73 Erwin of comedy
75 Rose Murphy's love
76 Kill
78 Eg.-Syr. union, once
79 Foul-up
83 Duty plus devotion: abbr.
84 Laundry
85 "Ici on —— français"
88 Before Aviv
91 Orchestra leaders
92 Poland's main river
93 Disneyland locale
96 Piece of peel
97 Out on a limb
99 Blind as ——
101 Sprite
102 Shippers' boxes
103 Counted calories
104 Workplace
107 Ages and ages
108 Columbus's city
109 Uptopian spots
112 African antelope
113 Sat for an artist
114 Cubic meter
116 Tennis fixtures
117 Like a snoop
118 Inquires
121 Fat —— horse



Solutions to last week's puzzles appear on page 136.

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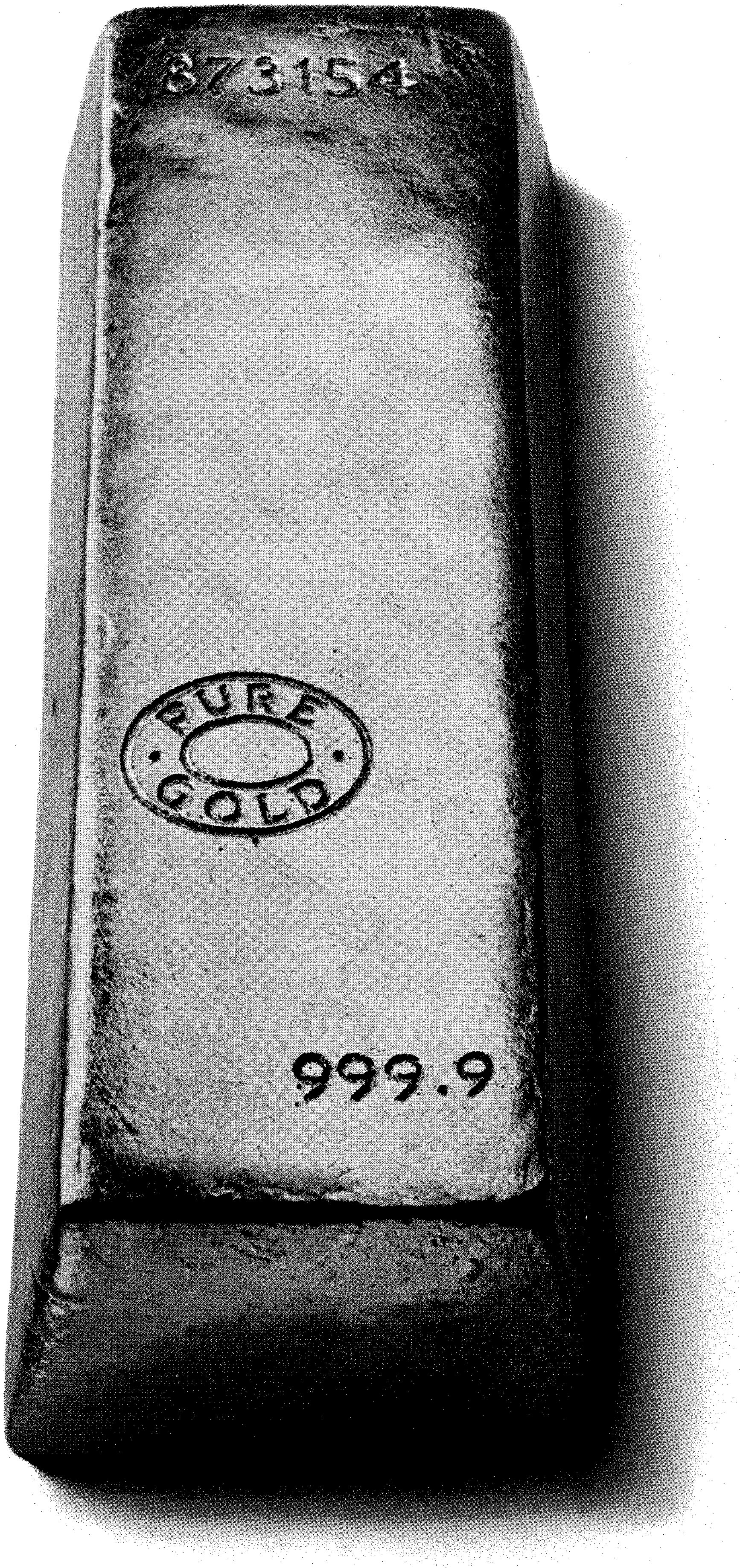
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